Photoshop Creative
ISSUE NINE
PURRFECT PAINTINGS
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FILTERS | BRUSHES | PHOTO EDITING | PHOTOSHOP ELEMENTS | PLUG-INS **Free CD inside**

Photoshop® creative

The only monthly **Adobe® Photoshop®** dedicated magazine

Inside

Get to know Photoshop
Expert tips for getting more from this great program

Quick and easy editing
Learn the skills for improving eyes, skin and teeth in photos

Sketch filters
Discover how these filters can turn any image into art

Complete guide to blending modes

Create photo compositions using a variety of modes

Perfect photos

The tools you need to retouch images and make them shine

44 pages of creative tutorials inside

Create stunning oil paintings

Produce a masterpiece by turning photos into rich digital paintings

Create the cover – pg 28

Free CD-ROM!

- **29** Stock photos for projects
- Exclusive font collection
- Textured brush sets
- **25** Custom shapes

and much more

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eMag™

Welcome

A glimpse of what's in store this issue…

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.

Time was a person would spend hours toiling and slaving away in front of a canvas in order to produce the kind of artwork seen on our cover this issue. But the idea of the tortured artist has lost a lot of its resonance in modern times – with Photoshop you think not so much of someone growing faint from the smell of turps in their studio, and more of someone getting a sore bum from being sat at their computer for hours. Thanks to the Art History brush, users can get the look of traditional art without having to study the masters. It doesn't matter if you can't draw or paint, all you need is a photograph and the ability to change brush size. It really is that simple – as you'll see in our Create the Cover tutorial starting on page 28. And for an overview of what the Art History brush can do, see page 46.

Elsewhere this issue we look at the 'other' use of Photoshop, that of retouching photos. Our feature looks at the major retouching tools and how they can be used, while our retouching tutorial shows you some quick methods for pepping up photos. Whatever type of Photoshop user you are, you'll find something to please this issue.

Until next time…

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

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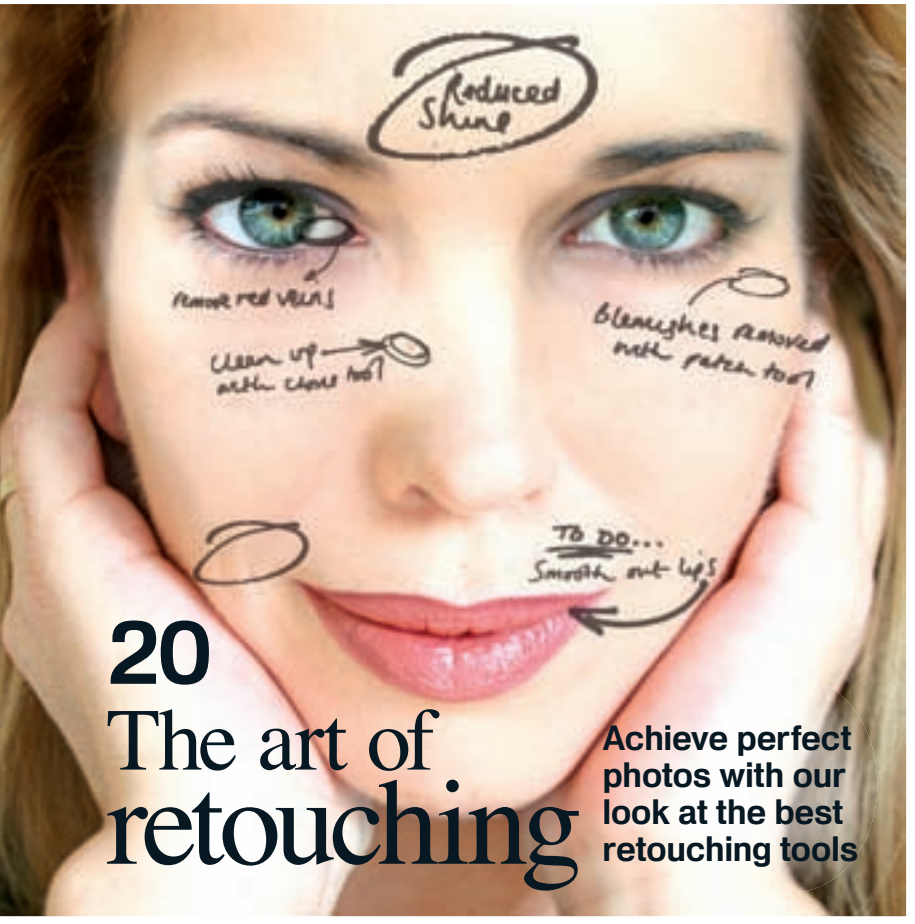
Be it cameras, printers, software or books, this section is where we examine products to help you get creative



tutorials

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Make great art today

28 Digital oil paintings
Follow our tutorial on turning a cat photo into a realistic oil painting and then apply the techniques to your own images

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Don't put up with problem portrait shots. Our new retouching series kicks off with a guide to achieving a quick makeover

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Use the various blending modes to create a composition from photos. Also see a complete guide to what each mode does

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Turn Photoshop into a digital needle and thread by using the Line tool to mimic the effect of embroidery

72 Cool plug-ins: Puzzle Pro 2.0
Make your photos look like a jigsaw puzzle using this great plug-in. Also enter our competition to win a full version

On the CD
More free resources

Each issue comes with a free CD-ROM packed with resources, add-ons and tutorial resource files

Exhibit
Artist showcase

We want to see what images you've produced, so send them in to us and they might appear in this section

Technical tutorials
Understand your software

34 Focus on: Sketch filters
If you don't feel confident in your drawing skills, apply one of the Sketch filters to take the hard work out of line drawing

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Brush your way to digital art

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Use this brush option to create brush strokes using two different brush tips

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See what you can use Channels for

Creative Forum

Send us your thoughts on the magazine or the Photoshop world in general, and see if other readers agree with you

Good balance

I've been reading your magazine since issue four and it's just what I need! I wouldn't say that I'm a great Photoshop whiz, but I want to learn more about the program and its different functions. Photo editing is something I see as a bit of a chore, so I really welcome the art-focused tutorials.

Even if we don't focus on a particular artist, you can rest assured we will always include digital painting tutorials

However, I was a bit disappointed to see that you didn't have your usual tutorial showing how to get the look of a particular artist in issue eight, and I was wondering if this was going to come back?
Ann Doore

Hello Ann. We will always have tutorials that show how to create a particular style of painting or artistic craft, and last issue we focused on the look of stained glass instead of a particular artist. The bad news is that we've done the same this issue, since our digital painting tutorial reveals how to get the effect of traditional oil painting, again focusing on a style rather than a specific artist. But there is some good news. Art fans don't have to mourn their monthly fix of re-creating a famous painter, because next issue we're going to show you how to turn a portrait photo into a pre-Raphaelite masterpiece.

Playing catch-up

I'm a new Photoshop user and have been having trouble with some of your tutorials. It seems to take me ages to finish them, far more than the time you say it should take. Do you have outrageously clever writers who can do things in double-quick time? I'm beginning to feel like the class dunce! I always get there in the end, though.
Pat Eccles

When you first start out in Photoshop, things can take a long time to do. Just finding where the different tools are and then understanding how they work can soon pile on the minutes, and before you know it you've spent an hour just doing a very small task.

Most of our tutorials are aimed at intermediate users and labelled up to signify this. This certainly doesn't mean you can't attempt them if you're a beginner, but you have to be aware that you will need to work a bit harder than when attempting something like removing red-eye!

Don't worry if you take longer on a tutorial than the guide length of time – it takes a while to get used to new techniques and tools, so you're bound to be slower

Reader art

Here's one I did earlier

Hello Jo, I remembered that you asked for readers to send in things they are proud of. I bought my first copy of your magazine and it inspired me to explore the Photoshop disc that came with my digital camera a little more. Loads of great tools for photography and I look forward to exploring them, but it also inspired me to try the drawing tools… I haven't sketched for 25 years, but am really pleased with the two examples I did over the weekend.

I only have an old second-hand cheap graphics tablet but I can't wait to explore this Photoshop option, and I would urge your readers to try the freehand drawing tools. They're great!
Mike Mitchell

Thanks for sending those in, Mike. It's always nice to hear that you've been inspired to try out the sketching tools in Photoshop, and you've produced a couple of really nice images. We particularly like the fabric of the left-hand image – it looks very realistic. In fact you've inspired us to look further into sketching tutorials, so look out for related tutorials in future.

And of course, if any of you have some digital sketches, send them into us to have a look.

Let us see what creations you've come up with using the freehand drawing tools

View from the forum

User: Samiam
Post: Where's the back issues?
Why oh why oh why do you not have any back issues? And why can't I get any online? I only need one to complete the collection!

User: Trevor
Post: Re: Where's the back issues?
I was missing issue 1 of the magazine and ended up buying it on eBay. It cost me more than if I bought it in the shops, but I have them all now. Have a look and see if the issue you need is there.

User: piggirl
Post: Elements
I use Photoshop Elements 4.0 and am amazed at all the tools and stuff in there. I can do pretty much any tutorial in the magazine, and if there are things that I don't have in Elements, it's not too difficult to come up with a different way of doing it. If you're thinking of buying Elements, you should!

User: layer
Post: Re: Elements
The lack of the Pen tool would make my head explode.

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eMag™

Creative hub

The latest news stories for the Photoshop community

What's hot this month

PHOTOSHOP & ILLUSTRATOR

Technical illustrator Kevin Hulsey has updated his amazing site, **www.khulsey.com** showcasing a magical combination of Photoshop and Illustrator. You'll find a wealth of helpful information, samples, lessons and tutorials aimed at technical illustration students.

BERT MONROY AND MASSIVE PHOTOSHOP PAINTINGS

If size matters to you, check the latest Photoshop creations produced by the great Bert Monroy. At the recent Photoshop World in Miami, Bert unveiled a 40x120-inch cityscape that weighed in at 1.7 gigs flat. Be amazed at **www.bertmonroy.com**.

SCOTT KELBY OFFERS NEW EBOOK

Photoshop guru Scott Kelby has published *Adobe Lightroom eBook For Digital Photographers* as a download only. Like the beta, it'll be updated as Adobe updates Lightroom. Learn how to use Lightroom in tandem with Photoshop for best results. **www.peachpit.com**.

TOP STORY

YOTOPHOTO

Yotophoto finds free photos fast

Website offers an easy way to search the many free images out there

One of the potential problems sourcing images online for your creative Photoshop projects is finding photos that are both great and free of copyright.

Yotophoto takes a big step forward in helping you achieve suitable sources online. With over 150,000 Creative Commons, Public Domain, GNU FDL and various other 'copyleft' images linked, it is the first Internet search engine for finding free-to-use stock photos and images. Users can search by tag information, browse the many categories or simply enter keywords in the text box. The results page will reveal some key info about the images found, including dimensions, originating site and image licence.

The Yotophoto site brings a world of free images straight to your desktop

Mark Thomson of Yotophoto reveals the search engine stems from humble beginnings. "Yotophoto started as an experiment to find a better way to search for images on Wikipedia, the free encyclopaedia. Its initial purpose was for Wikipedians, bloggers and students to find these images more easily, as there's no dedicated image search functionality. We eventually expanded the search to other well known copyleft/free image sites, and discovered that other people were finding the site useful – particularly creative amateurs and pros in the areas of web and graphic design and digital art."

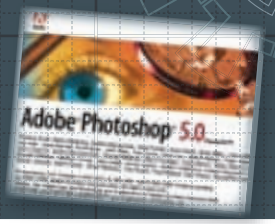
It soon proved to be a hit, especially with bloggers and anyone without the financial resources to purchase stock photography, such as small businesses and charities. Mark clearly sees the benefits Yotophoto brings: "Being an aspiring designer myself, I'd often worked with small mom and pop-type clients with little or no budget for stock photography – so I was familiar with popular free sites like Stock Xchng and Morguefile. Yotophoto's usefulness for designers is obvious, allowing them to search several previously disjointed collections of free images from one place."

This success is not without potential pitfalls. How do you know the image is actually free to use? Yotophoto recommends users verify the image licence and usage conditions themselves when clicking through to a site and image online. Mark adds: "I think it's important that people adhere to whatever requirements a photographer has placed on using their images. Often all that's asked is proper credit. Like the rest of us, photographers thrive on feedback, so drop a note to let someone know you've used their work and say thanks. Good karma goes a long way." More at **www.yotophoto.com**.

TALK TO US! | SEND NEWS STORIES TO ZOE.MUTTER@IMAGINE-PUBLISHING.CO.UK

In the beginning, part 8

Follow the evolution of Photoshop in this regular series



Adobe was so keen to progress that version 5.0 was in development before version 4.0 even shipped. This new version, code named Strange Cargo, featured a revolutionary element making designers' lives much easier, the History Palette. The addition of Colour Management caused a few problems, but these were rectified and a wizard was added explaining each step when setting up colour preferences. Photoshop Version 5.0 shipped in May 1998. However, more difficulties lay ahead when there was a crash in the Asian financial markets and Adobe's stocks fell.

Adobe needs you!

Online feedback offers users a chance to shape Creative Suite 3 features

Although Creative Suite 3 still has a fair few months before launch, Adobe isn't sitting back and enjoying a well-earned break. The software giant wants your input as part of its next planned update, pencilled in for the second quarter of 2007.

Got an idea for a killer feature? Share it with Adobe. An online feedback form lets you suggest improvements and additions you'd like to see in the next version of the world's leading photo manipulation software. Adobe asks that you submit one idea at a time, and you can select Photoshop from a long list of

This is your chance to influence Creative Suite 3

apps. While Adobe employs teams of beta testers to ensure upgrades don't have more bugs than new features, it treats user feedback seriously. What better way to gauge your products than listening to those who use them daily?

It's an interesting time for Adobe. In December last year it completed the acquisition of Macromedia – best known for Dreamweaver, the popular web design tool. Now Photoshop CS3 could incorporate many of the Internet tools found in Macromedia Fireworks, often dubbed 'Photoshop for the web'. Adobe has also launched Lightroom, a feature-rich addition to the photographers' toolkit that works well with Photoshop.

So, get your thinking cap on and visit **www.adobe.com/support/feature.html**.

COMPETITION

Play a match of Photoshop Tennis at Flickr.com

Set your sights on worldwide exposure thanks to online community that encourages your creative potential

Flickr, the free digital photo-sharing site, has just got better. Do a search of Flickr Groups and you'll see over 4,000 mentions of Photoshop. Four hundred-plus members are currently participating in a game of Photoshop Tennis in one of the many groups devoted to photo manipulation. Photoshop Tennis is a game where an image is posted then manipulated, usually by a theme. Contestants then modify the new image, often creating impressive results. Invented by Jim Coudal, founder of Coudal Partners, a Chicago advertising and design agency, Photoshop Tennis has been with us for a while, but has taken on a new lease of life via Flickr.

Regular Stephen Fernandez, AKA Steeev, is a Flickr fan: "You get to play with people of

*Take part in a game of Photoshop Tennis at **www.flickr.com***

varying Photoshop skills from all over the world, be part of a team, make new friends, collaborate and be creative. I believe Photoshop Tennis is a new form of photography limited only by the participants' imagination."

EXPOSURE

Get your work seen

CGSOCIETY.ORG
www.cgsociety.org

Global organisation for creative digital artists packed with stunning images. Full of insightful features, news and a busy forum, there's also an opportunity to showcase your work. Digital art contests offer further potential exposure, and an annual fee of around £18 gives access to exclusive content.

RATE MY DRAWING
www.mixarcade.com/ratemydrawing

Test your sketching skills against your peers, and perhaps win a prize. Draw online by using your mouse to create an illustration of anything you like. Others view and rate your drawings. Previous prizes have included Amazon vouchers and *Photoshop Layers* magazine subs.

Updates...

THIS MONTH IN SHORT

New additions to the world of Photoshop

Adobe Insider

Adobe Insider offers regular news and info via email. Click any news or feature to be taken to the full version. Topics include events and seminars, editorials and profiles of creative types. Also, voucher codes offer discounts on training books. Register free at **www.adobe.co.uk**.

Preventive Photoshop

Professional photographer Douglas Ford Rea shows amateurs and pros alike how to integrate Photoshop into the creative process. Emphasis is on getting the shot right before and after editing, and real-world examples offer insights to improve photos. Full colour throughout for around £25. Visit **www.peachpit.com**.

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 98

Make a date

At a loose end? Here are the must-see events coming your way

26-29 JUNE 06 **D&AD NEW BLOOD EXHIBITION, OLD BILLINGSGATE, LONDON**
Nominations for the D&AD Student Awards are showcased alongside new talent at this prestigious event. Check it out and get inspired. **www.dandad.org**

12-13 JUNE 06 **THE RUSSELL BROWN SHOW**
In an ideal world we'd be joining the Photoshop guru in Oahu, Hawaii. In Russell's own zany style, you must know how to use a pair of scissors and fold paper! **www.russellbrown.com**

23-24 JUNE 06 **THE PHOTOSHOP SOUP2NUTS CONFERENCE**
This Michigan conference is aimed at increasing awareness of digital imaging. The event will raise funds for technical training. **www.photoshopsoup2nuts.org**

COMMUNITY

Adobe Studio Exchange

Share your creations and become part of the ever-expanding online Adobe community

Sometimes your search for inspiration and knowledge online is found in the most obvious of places – right under your nose. Along with a multitude of independent Photoshop sites, blogs and forums, Adobe has some pretty good resources of its own.

The Adobe Studio Exchange continues to expand almost daily, with a staggering number of Photoshop downloads and tutorials. The process is simple: you can download files that other users have submitted, and upload your own files so they're available to other community members. Browse by product to find thousands of free, easy-to-use files that will help you get more out of your Adobe apps, including actions, brushes, filters, gradients, patterns, scripts, plug-ins, templates and tutorials. New additions are listed clearly, along with a Contributor Listing directory containing more than 2,000 names.

Photographer Phil Clarkson (**www.clarksonart.co.uk**) is a big fan of the Adobe Studio Exchange. "I love to check out the newest, most popular and highest rated additions, and it's a big help for anyone like myself on a tight budget, as everything is free. The website got a major overhaul last year and since then it's become so easy and intuitive to use. I highly recommend it."

If your budget stretches to it, Adobe Studio Exchange also includes a marketplace that offers creative pro training with books, video or online courses and expert support. Phil, like many others, is considering uploading his own studio-produced actions and filters. Share your knowledge at **http://share.studio.adobe.com**.

Two of the best... CAMERA ADVICE SITES

The best sites for all your camera needs

Steve's Digicams
www.steves-digicams.com

Before you invest in that new camera to use with Photoshop, check the reviews and advice at Steve's Digicams. Almost 10 years of independent camera reviews are archived, along with a busy forum to best gauge user feedback. You can view high-res camera image samples and compare specs.

DP Review
www.dpreview.com

Another excellent independent resource dedicated to providing digital photography and digital imaging reviews including Photoshop. Eighteen million visitors a month can't be wrong. There are camera reviews, a buyers' guide, forums, a jargon buster and a news section.

SOCIAL NETWORKING

New portal appeals to photographers

Community hopes to follow in footsteps of online phenomenon

The success of MySpace.com, the social networking site with 70 million registered accounts, has not gone unnoticed.

Many have tried to repeat the success; some are succeeding on more modest terms. Fotki.com combines social networking and online communities not with music, but photography. One of several online photo-sharing web portals making waves, it adds the ability to sell work as well as display it. Users can upload images from PC, Mac and Linux machines using browsers and FTP programs.

Igor Shoifot, COO at Fotki Inc, sees the comparisons with MySpace: "Fotki is something of a MySpace for photographers but we're adding so much to it that it'll be what we call 'MySpace for international grown-ups' soon, with searchable profiles, groups, affinities, etc."

Fotki offers features including live journal-style blogging, guest books and competitions that attract some stunning work. Like MySpace, Fotki is a phenomenon and should have about a million members by the time you read this. See for yourself at **www.fotki.com**.

The team's wish list

Pure material delight...

PHOTOKIT COLOR 2.0.

Martin Evening and the Pixel Genius team produce quality Photoshop plug-ins that enhance photographic work based on tips from the pros. PhotoKit Color gets a serious upgrade in applying precise colour corrections, automatic colour balancing and creative colouring effects.

WE WANT IT BECAUSE...

It lets users quickly preview effects before applying, and combine them in a single batch operation. This is a serious plug-in. Fully working demo or $99.95 at **www.pixelgenius.com**.

THE STORY BEHIND...

Foto-Albums

Ever wished for a photography-based site where you can share work and get inspired? Enter Foto-Albums. We asked creator Joe Clarke to tell us all about this photographic community

Places that Foto-Albums have taken photos on their 'meets'

Where have they been?

01 **Hever Castle** Medieval jousting provided colour and action.

02 **London Meet** They range from the Eye to a tour of London by Duck.

03 **Kew Gardens** Ideal. Check websites for special events.

04 **Bluebell Railway/ Sheffield Park** Steam trains plus those glorious gardens.

05 **Ice Skating at Hampton Court Palace** Quite a sight lit up at night, with an ice rink in front.

Foto-Albums is a place for photographers to upload, view and share photos with like-minded people. The free registration allows access to a range of features, such as forums, galleries and challenges. The site was created by Joe Clarke in late 2002 and displays a strong sense of community due to its forum and Shoutbox, which is used for instant messaging with other members. It also organises meets at various venues for a fun day of shooting photographs and socialising. Another feature is a competition in the Pic-a-Day area for users to upload photos then vote for other people's submissions. There's even an agony aunt, Raymondo. Joe Clarke's site mainly encourages photographers to have fun with their hobby or profession – surely one of the most important elements!

There's a strong sense of community throughout the site. Why do you think this is important?

The idea behind Foto-Albums was simple. I wanted to create an area where people sharing a similar passion could come together without pop-ups cluttering the screen. At the time, I only had a basic knowledge of HTML, and early versions were a little on the simple side. Many of the early visitors are still members, and it's their contributions, through uploading and commenting on photos and in the forum, that keep the site going. Without the community there is no site. Some people are put off joining in the community spirit, as it's obvious from some posts and discussions that we all know one another. This is true, but the first time we met was at the site, so we were all new once! I hope everyone is made to feel welcome, and I put a lot of my own time and energy into the site to keep that experience for all.

How many registered users are there?

At present there are 200 registered members. This isn't a large number, but it means the community is that much closer.

In 2005 you added slideshows. How are these displayed and can anyone create a slideshow for the site?

The slideshow section was created to offer a page to site members, displaying their images in a similar fashion. I downloaded a copy of InAlbum 1.5, which did a pretty good job. Unfortunately members can't make their own, but I'm happy for people to email me their shots and ideas and then create a slideshow for them. The software automatically creates HTML and SWF files when finished, so it's a simple matter of uploading to my server and adding a link.

Have you found the meets organised through the site's forum popular?

Very popular – one of the main draws. It can be very daunting to meet people from the Net, but I've run more meets than I can remember, and it's always enjoyable to see new faces and catch up with old friends.

What type of photographer is the site aimed at? Can people of all levels of experience become involved?

It's aimed at all levels, from novice to pro. The advice in the forums reflects the views of people who've either experienced things for themselves or are knowledgeable through their jobs. I have a very relaxed policy on moderating the site, but have yet to see any 'bashing' toward members who ask simple questions. We all have to start somewhere! Perhaps I shall introduce a self-styled grading system for each member to rate their own levels, so when they offer replies, others can see at what level the advice is coming from.

Do you plan to have a Photoshop or digital image-editing area, or is it best being a solely photography-based site?

The very fact that photos are displayed online means they're digital – whether shot on film and scanned or taken with a digicam. One of the best things about this medium is the manipulation you can do through programs like Photoshop. Most of my shots are as the camera sees them, but I love to play with an image. It's satisfying to create a stunning image using software that would otherwise be deleted and forgotten. It's an area I hope to increase on the site.

What is the most important thing to remember when taking photos?

For me, to have fun and enjoy the experience and memories the images provide. I'd love to learn the technicalities of creating a masterpiece – but I enjoy photography as a hobby. I don't want to be a pro. That's when the fun stops, as you're shooting to a brief from a paying client telling you what to shoot.

At the heart of Foto-Albums is the desire to capture experience and memories through photography

WEB | JOIN THE COMMUNITY BY VISITING WWW.FOTO-ALBUMS.CO.UK

Reader's profile

This is the part of the magazine where we find out more about our readers and how they use Photoshop. This issue, we speak to Ceri Jones and discover how he creates his digital works of art

Ceri Jones

Photoshop is a real levelling tool when it comes to art, because even if you can't draw or paint you can still create something artistic. One man who is turning this into a business opportunity is Ceri Jones. Pop along to **www.ceridjones.com/thames** and discover a wealth of traditional-looking artwork that has been created in Photoshop. Originally set up to gauge interest in his work, Ceri's Thames Valley Images also offers visitors the opportunity to buy high-quality prints of his works.

Although Ceri primarily uses Photoshop for minor editing (his favourite tools are Layers and Curves), these images show he has a knack for producing quality digital art. After applying a quick blast of Fo2PIX's PhotoArtMaster Classic plug-in, he moves across to Photoshop for final touches. Ceri's work is a brilliant example of how any photo can be rescued, as he says, "My favourite image is Misty Wood because the original photograph was less than promising in photographic terms." See below for how he constructed the painting and be sure to visit his site for more gorgeous artwork.

Make yourself known!

If you would like to be featured in these pages, send us an email to **pcr@imagine-publishing.co.uk** with a few lines about who you are and what sort of Photoshop work you do.

Poppy Path

This digital watercolour was created using a photo taken of poppies that ran along a footpath in Oxfordshire.

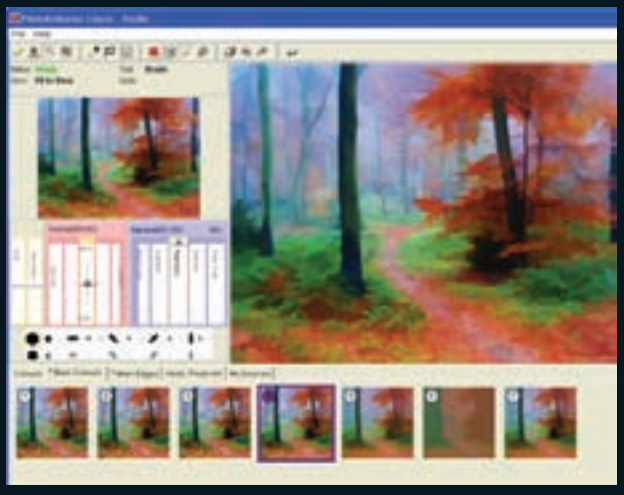
DECONSTRUCTING AN IMAGE

Discover how Ceri turned a dull photo into a resplendent piece of art

One of Ceri's favourite images is Misty Wood. Based on a photo, he gave it the PhotoArtMaster Classic plug-in treatment and then tidied things up in Photoshop. Here's a brief look at how it was created.

01 Starting off The photo was first enhanced using Hue/Saturation, Levels and Curves to make the colours more punchy. Once the colour was improved, the image was saved down in Photoshop and then loaded into the PhotoArtMaster Classic plug-in .

02 Paint touches With the plug-in window open, Ceri softened the image and selectively enhanced parts of it using brushes over the base image. He then saved the file and loaded it back up in Photoshop.



NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES TO OTHER READERS

Misty Wood

Ceri cites this image as one of his favourites because the photo it came from looked like it couldn't be rescued. Taken at Woodcote beech woods in Oxfordshire, it was then transformed using a plug-in and Photoshop.

Autumn Gold

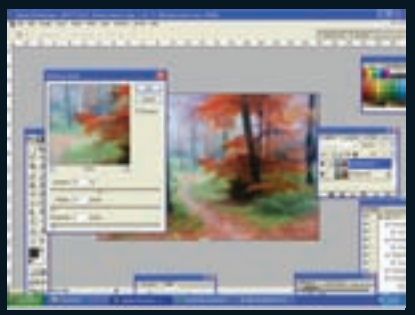
Also based on a photo taken in Woodcote beech woods in Oxfordshire, this digital watercolour makes excellent use of light and colour to give a rich effect.

The Angle

Based on a photo taken of the Angle at Henley on Thames in Oxfordshire, this image seems to fall halfway between watercolour digital art and photography.

03 **The important touches** Although the PhotoArtMaster plug-in has done a good job on the photo, it can still be improved. Ceri duplicated the background layer and then applied a small Gaussian blur. The background layer was duplicated again and the Angled Stroke Brush Strokes filter was applied and layer opacity reduced.

04 **Touchy feely** To give the final image a realistic effect, Ceri opened up the Texturizer filter (Filter>Texture>Texturizer) and applied the Sandstone setting at 92% Scaling, with Relief set to 3. This gave him quite a heavy canvas texture, which was a little too much.



05 **The final stretch** Through a combination of layers and selections, Ceri set about making contrast and saturation tweaks to soften areas and enhance others. When happy with the final effect, he duplicated the base layer, applied the Unsharp Mask filter and then changed the blending mode to Luminosity.

Contact details

Get hold of Ceri

To see more of Ceri's work, visit **www.ceridjones.com/thames** or **http://homepage.ntlword.com/ceri.jones7** or send an email to **ceri.jones7@ntlworld.com**

The art of retouching

Owning Photoshop means you don't have to accept second-rate photos. Its host of tools will clean up any image...

The Blur tool allows you to 'paint on' blur, meaning you can easily blur objects without bothering to make selections

Retouching is a broad term that describes anything from the smallest wrinkle removal to the sort of full-blown digital artistry that graces advertising hoardings and glossy magazines the world over. But the one thing that unites retouching of all kinds is Photoshop. With this app you've got the tools to work miracles on images once fit only for the bin – or to carry out the most delicate improvements to an image already close to perfection. But not before you've got a sound grasp of the tools involved, so take a look at the Tools palette, floating somewhere on your screen (Window>Tools if you can't see it).

Photoshop CS2's Tools palette contains 58 wondrous tools, and their icons are usually a clue as to what they do. You can't see all 58 immediately – some are hidden below similar tools and are accessed by clicking and holding a particular icon, or holding down Shift and pressing that icon's shortcut button. If an icon has a small triangle in its bottom right corner, there are more tools hidden below. The Spot Healing Brush tool for instance, conceals the Healing Brush, Patch and Red Eye tools, and pressing Shift+J cycles through them.

All 58 can be used for retouching in some way, but the 14 we're focusing on here are the ones most associated with basic retouching – they're a select 14 of the 22 tools in the Tools palette directly associated with the alteration of pixels (second section in the palette). These 14 comprise: Spot Healing Brush, Healing Brush, History Brush, Patch, Red Eye, Clone Stamp, Eraser, Background Eraser, Magic Eraser, Blur, Sharpen, Dodge, Burn and Sponge. Some are for advanced users and some for beginners. In the latter case, we'll explore the alternatives for those who want to get down and dirty, and these usually involve adjustment layers – so hold on tight.

On the spot

The Spot Healing Brush is perhaps the cleverest of the retouching tools, letting you remove minor blemishes such as sensor dust, freckles, moles and spots without making the removal obvious – which is indeed the art of retouching. It works like the Healing Brush tool, using complex algorithms to replace blemishes with texture and tones that blend seamlessly in, although you don't need to set a source point. Just click and it measures the surrounding area. The Healing Brush does the same thing, but you choose the area to source texture from using the Alt/Option key. The former can normally be used as the default, and the latter when the Spot Healing Brush isn't doing the trick and you've found a better area to source from than the blemish's surrounding area. Both tools work best with a hard-edged brush.

> "Photoshop CS2's Tools palette contains 58 wondrous tools"

The Patch tool is the third in the set – this time working its calculations on an area you've preselected or drawn with this tool. It can be used quite successfully with much larger areas of an image. With the Source option checked, make a selection using the Lasso or Marquee tool around the area you need to clean up, select the Patch tool, move the cursor inside the selection, drag to the area you want to source from and let go.

The Spot Healing and Healing Brush tools can be used with the Sample All Layers option, which means you can use them on a blank layer for non-destructive edits that you can later change. Simply create a new layer, check Sample All Layers and go to work – underlying layers remain untouched. The Patch tool doesn't have this luxury. To avoid destructive edits, duplicate the layers below by creating a new layer, hold down Alt/Option, then select Merge Visible from the Layer context menu. This will increase your file size by a far greater extent.

The Patch tool is perfect for getting rid of annoying blemishes such as lens flare

In the same family

All the Healing family utilises surrounding data from the blemish to make changes. If you've got very different tones close together, this can cause problems – so always make sure that you make a selection of the area with enough surrounding info of similar tone. This will avoid problems.

Add some detail

If the highlights are blown in shiny areas so no detail is present, dodging them back won't work: you need one of the Healing family. The Patch tool is probably best, but may soften detail slightly. If this happens, use the Add Noise filter at 2-3% to correct it.

The Clone Stamp is great for blemishes that the Spot Healing Brush struggles with

The Blur tool can be used to soften the edges of a sharp cutout. Use at low opacities though, and build up if necessary

Darkening the line separating the iris and the whites of the eyes with the Burn tool can produce a striking result

Wrinkle begone

The Spot Healing Brush is quite good at ironing out small wrinkles in the neck. Choose a brush about the same thickness as the wrinkle, then drag across its length. As you get close to the jaw line, you may need to make a selection to stop the differing tones from interfering.

Turn to page 36 for a valuable guide on quick retouching methods

Spread it about

Next up is the Clone Stamp tool, which despite being far less intelligent than any of the Healing family, is just as much a tool for advanced retouching. The Clone Stamp samples from one area and places the info in another, with no blending of any sort. Where the Healing brushes can sometimes smooth out detail, the Clone Stamp doesn't, making it superior for copying whole areas or when detail is very obvious, eg the skin pores in a portrait head shot. When used with CS2's new Vanishing Point feature, the Clone can reproduce large areas in perfect perspective – great for repeating patterns such as a brick wall background.

But the Clone tool needs to be used with care – go over the same area too many times and you'll destroy detail. It can work very well in either Lighten or Darken mode, as you can limit the amount of detail you alter, focusing purely on the problem tones. Occasionally you may want to drop the opacity below 100% to blend with nearby tones, but 100% should mostly be your choice. It's also best kept in Aligned mode for most apps – and use it on a separate layer, with Sample All Layers checked for non-destructive edits.

Rubbed out of existence

There are three Eraser tools: Eraser, Background Eraser and Magic Eraser – cycle through them with Shift+E. These fall more into beginners' territory, as although they can perform miracles, they make essentially destructive edits in the sense that you need to go back in the History state to undo mistakes – no good if you've lost the relevant state. The advanced alternative is to use a layer mask over the necessary layer, then use a brush set to white or black to hide and reveal the desired areas (click the square icon with the circle in it at the bottom of the Layers palette). Change your mind, and simply make changes to the layer mask.

You can use selection tools like the Magic Wand or Magnetic Lasso, or even the Extract filter to perform similar selection tasks as the Magic and Background Erasers. If you're not confident with layer masks, just be sure to produce a duplicate layer of the one you're working on, so you've got the original if needs be. You can switch the one below off, so the info doesn't show through the erased section.

The Eraser does what it says on the tin, though it's not the blocky thing you imagine but works like a normal brush in Brush mode. The Magic Eraser works like the Paint Bucket but in reverse, removing pixels according to specific Tolerance settings rather than changing their colour. Like the Paint Bucket, it has Contiguous and Discontiguous settings which determine whether it's applied beyond neighbouring pixels. The Background Eraser is the most sophisticated of the three,

> "Despite being far less intelligent than any of the Healing family, the Clone Stamp tool is just as much a tool for advanced retouching"

Getting the best from the Spot Healing Brush

Use the Spot Healing Brush once only – if it doesn't do what you want it to, undo and have another go, perhaps over a bigger area. If it's still not working, try Patch, Healing Brush, or go for the Clone tool set to either Lighten or Darken.

01 **Find the spot** The first step is to have a good look around your image with the Zoom and grabber, and locate the blemishes. Press F to enter Full Screen mode, and use the spacebar to move around, and Ctrl/Apple and + or – in order to zoom in and out.

02 **Just a touch** Once you've located your minor blemishes, press J to select the Spot Healing Brush (use Shift+J if it's not already selected by default) and select a brush size slightly bigger than your blemish. Mouse down on the blemish and then release.

03 **If in doubt…** Move around the image, repeating this procedure. Where a blemish isn't removed successfully, hit Ctrl/Apple+Z to undo, and try using a larger brush to cover the area outside of the blemish. Alternatively, try clicking and dragging to cover a larger area.

Simply click on the blemish area with a slightly bigger brush size than the blemish, and watch Spot do its stuff

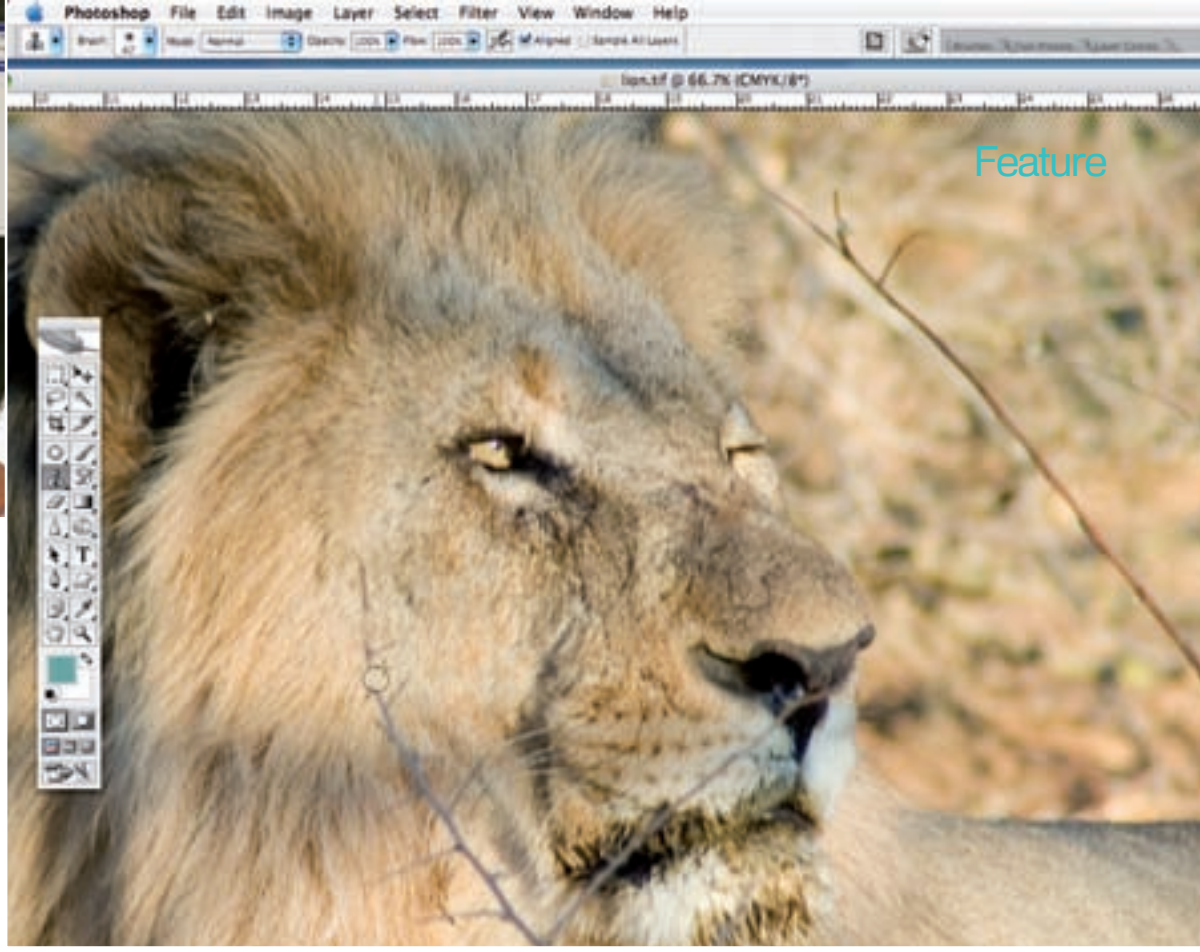
offering similar edge-finding intuition as tools like the Magnetic Lasso and the Extract filter, with options such as Find Edges and Protect Foreground. It's used generally to make cutouts, and is quite a complex tool.

Opposites attract

Blur and Sharpen apply localised blur and sharpening using the Brush tool interface. They're under the same icon, along with the Smudge tool; cycle through with Shift+R. Blur is the more useful, and can be used to soften areas to shift the viewer's focus. It needs to be used cautiously, as excessive softening of detail can become obvious very quickly. It's also useful for softening the edges of selections in Quick Mask mode.

The Sharpening tool simulates the effect of detail by increasing contrast at edges in much the same way as Unsharp Mask, but it has none of the options USM offers, and is a fairly blunt instrument. To give emphasis to areas such as the eyes, you'll have far more control by creating a new layer and Merging Visible with the Alt/Option key depressed, applying the USM filter, adding a mask, inverting it and painting the sharpening back in using a white brush. If you don't have the patience, use the Sharpen tool sparingly as it can introduce nasty sharpening halos.

Dodge, Burn and Sponge are under the same icon – cycle through using Shift+O. Dodge and Burn lighten and darken areas respectively. The great thing about them is you get to select whether they operate on the highlights, midtones or shadows, which enables you to make localised adjustments to certain areas without affecting others. You can use them to lighten the whites of eyes, lighten teeth, darken eye colour, lighten hair, lighten wrinkles, and for traditional localised contrast changes with black-and-white images. They are quite strong tools, so need to be used at very low opacity settings and built up slowly. They don't have a Sample All Layers option, so can't be used on an empty layer: you'll have to duplicate or Merge Visible to avoid permanent changes.



The Clone Stamp tool makes light work of eradicating annoying objects that detract from an image's main focal point

A lighter touch

Sometimes you don't want to remove all wrinkles and creases, because that can make a face appear unnatural. Instead of using the Patch tool to remove wrinkles, use the Dodge tool set to Midtones or Shadows to lighten them.

Patch tool for wrinkle removal

Where the Spot Healing Brush and quite often the Healing Brush tend to struggle with bigger areas like wrinkles, the Patch tool really excels. It's important to have a clear space to sample from though, so make sure you've done your spot healing first.

01 **The selection** Make a selection around the wrinkle using the Patch tool or any other selection tool. If you use a selection tool, hit Shift+J next until you get to Patch. Make sure to Include some clean areas either side of the wrinkle for a better blend.

02 **Good example** Place the cursor inside the selection area and click and drag the selection to the clean area you wish to source from. Notice how the image inside the original selection changes as you drag. Let go, and the Patch tool goes to work.

03 **Small steps** Move across to the other side of the face and perform the task again. If there are two wrinkles on the side of the face, do each separately. When you've finished, you should have a nice clean, youthful-looking face like this one!

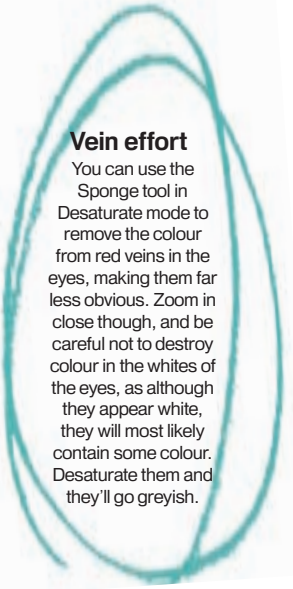
Taking things further

Advanced users may want to investigate using a Curves adjustment layer, increasing or decreasing exposure to produce the same effect. This way you can use the layer mask to undo or redo changes, and you have more control over where in the tonal range the adjustments should apply, using the Blend If sliders in the Blending options (right-click/Cmd-click the adjustment layer and select Blending Options). The other advantage of a Curves adjustment is you can ensure lightening or darkening doesn't have any effect on hue or saturation by selecting Luminosity as the blending mode – Dodge and Burn can cause increases and hue shifts.

The Sponge tool does for saturation what Dodge and Burn do for Luminosity. It has two modes: Saturate and Desaturate. In Saturate mode, clicking with the Sponge tool increases saturation, making colours more vivid, while Desaturate mode makes colours less vivid. Again, a useful tool for people portraits, letting you bring out eyes and lips, and knock back discolouring in teeth or reddening of cheeks. This tool can't be used with Sample All Layers, so duplicate or Merge Visible to avoid destructive changes.

Lastly, the History Brush tool needs to be considered, as it's so useful for other tools. It lets you paint info from any History state or snapshot. Supposing you've made changes with the Dodge and Burn tools, and some don't look great. You don't want to undo them all in the History state – so click the Brush icon next to a state or snapshot that existed before you made the changes, press Y to select the History Brush then simply paint away areas you don't like. You haven't moved back in the History, and everything else you dodged and burned still exists.

We've focused on the major retouching tools, but there are myriads of options and combinations. Whatever your creative tastes, Photoshop lets you rescue pretty much any image and make it usable. By mastering the tools presented here, you'll be able to bend practically any image to your creative whim.

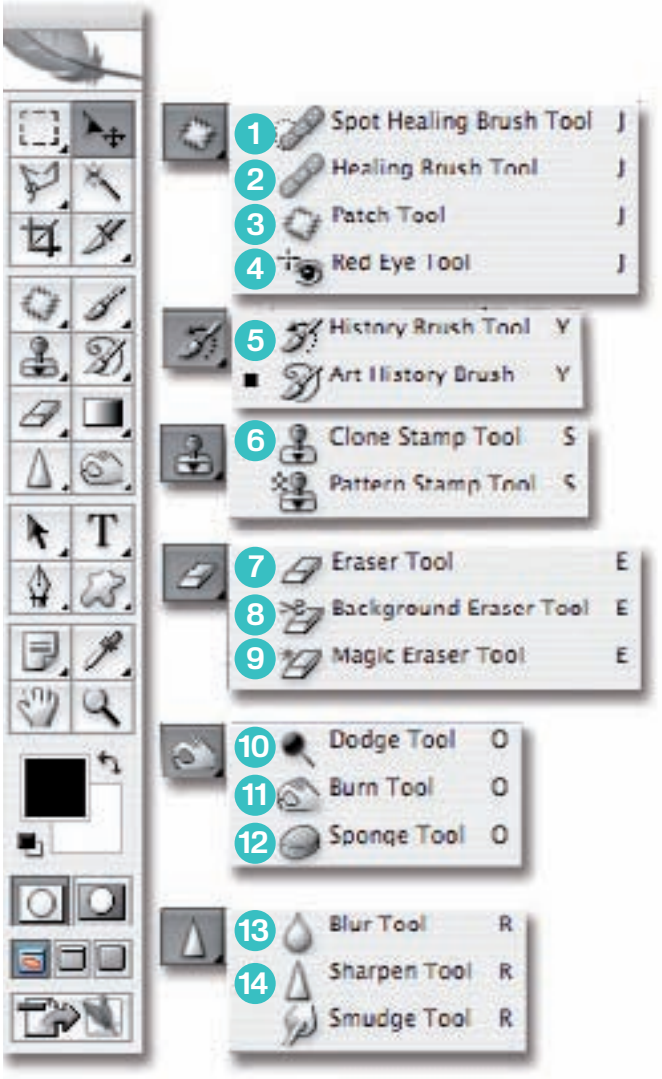


Vein effort

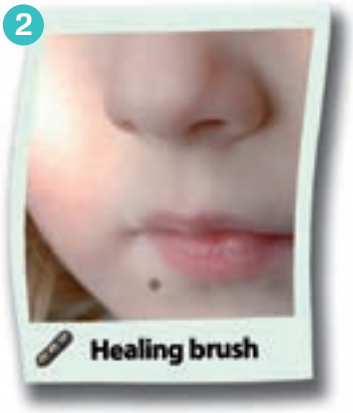
You can use the Sponge tool in Desaturate mode to remove the colour from red veins in the eyes, making them far less obvious. Zoom in close though, and be careful not to destroy colour in the whites of the eyes, as although they appear white, they will most likely contain some colour. Desaturate them and they'll go greyish.

Photoshop CS2's touch-up tools explained

The top 14 most useful retouching tools in a nutshell


1 Spot Healing Brush Tool J
2 Healing Brush Tool J
3 Patch Tool J
4 Red Eye Tool J
5 History Brush Tool Y
Art History Brush Y
6 Clone Stamp Tool S
Pattern Stamp Tool S
7 Eraser Tool E
8 Background Eraser Tool E
9 Magic Eraser Tool E
10 Dodge Tool O
11 Burn Tool O
12 Sponge Tool O
13 Blur Tool R
14 Sharpen Tool R
Smudge Tool R

Spot Healing works like the Healing Brush but without the need to set a source point. Simply click and it uses the same algorithms to replace blemishes with pixels in keeping with surrounding info.



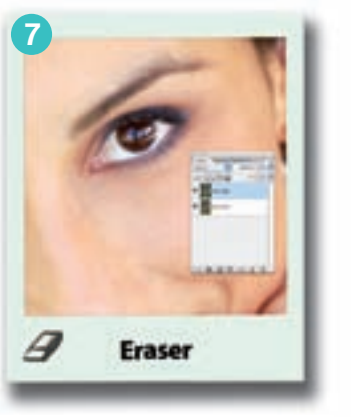
The Healing Brush works in a similar way to the Clone tool, requiring an Alt/Option click to define a source point, but uses algorithms to alter the source info to match destination tones and textures.

The Patch tool is a variant on the Healing Brush, allowing you to use existing or new selections to define areas for source or destination points. The same calculations are used to blend in the new information.

The Red Eye tool is new to CS2 and allows automatic removal of the red eye sometimes present in portrait photos. Select the right options for pupil size and darken amount, and click inside the pupil.

Uses information from a chosen History state or snapshot to paint back in or remove info. Very useful for going back and correcting mistakes when you're not using layer masks.

The Clone Stamp is the original Photoshop retouch tool, and allows you to copy information from one area of an image to another. The information is copied exactly from the source area.



Removes pixels from an image according to brush options. If there are no layers below, the document background colour will be visible. Modes include Brush, Pencil and Block.

Allows you to erase in a similar aided manner to the Magic Eraser tool, but with a host more options to hone your erasure. Options such as Find Edges and Protect Foreground need some practice.

Erases similar or neighbouring pixels according to the tonal values of the pixel you click on and the Tolerance setting you specify. Similar to the Paint Bucket, but removes rather than alters pixels.

Works like traditional darkroom dodge, lightening specified areas. You can target certain tonal areas, while leaving other areas untouched. Needs to be used at very small opacities.

Darkens specified areas. You can target certain tonal areas (Shadows, Midtones or Highlights), while leaving other areas untouched. Needs to be used at very small opacities, as effect is quite strong.

Increases saturation (vividness) in Saturate mode, and decreases saturation in Desaturate mode. In Desaturate mode, repeated clicking will eventually remove all colour.

Blurs areas of an image, destroying edge detail according to the strength selected. A menu allows you to base blurring on Normal, Darken, Lighten, Hue, Saturation, Colour or Luminosity modes.

Increases contrast to simulate the appearance of sharpness. A fairly blunt instrument that lacks the customisation of the USM or Smart Sharpen filters. Does have a Sample All Layers option.

Regular editing guides

You'll soon be a retouching master!

It seems a lot of you are interested in perfecting your retouching skills, so this feature kicks off a new series that will help you tackle any image editing that comes your way. Turn to page 36 and discover how to perform a quick makeover and check back next issue to learn more!

eMag™

tutorials

This issue you can indulge yourself in a world of digital painting, or maybe focus on the more practical matter of retouching photos

Photoshop Creative_Issue 9

Big technique

Art History brush 46

With the brush presets offered by the Art History tool, you can transform photos into textured paintings. Find out more here…

Focus on...

We continue to work our way through the inbuilt tools of the Photoshop software and reveal how they can be used to create better artwork

Sketch filters 34
Brush settings 56
Channels 62

Cool plug-ins

Puzzle Pro 2.0 72

For something completely different, load up this plug-in and turn photos or illustrations into jigsaw puzzles. Puzzle Pro 2.0 allows you to control every part of the process, and you can even add 3D qualities for great effect

Tutorial starts on page 28

Stunning oil paintings

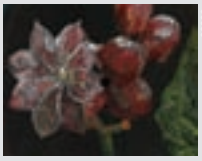
Transform your photos into rich and textured paintings

36 Quick retouching

40 Fake long exposure

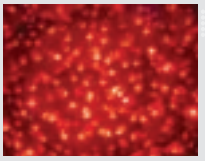
50 Blend a photo composition

58 Create 3D water droplets



64 Get the look of embroidery

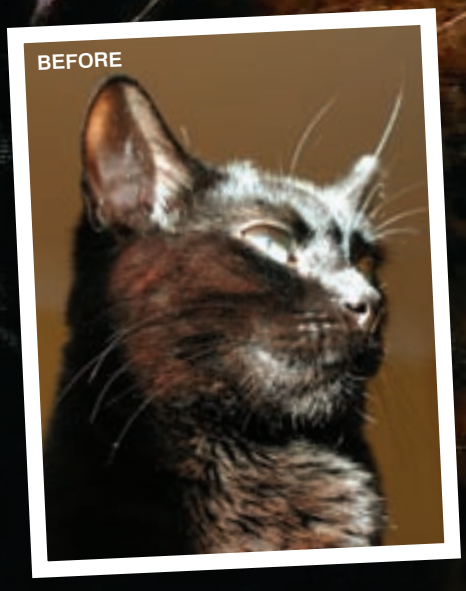
69 Design your own cards



70 Hunt down free online resources

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

AFTER



WORKS WITH | PHOTOSHOP 7.0 AND ABOVE

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

1.5 hours

YOUR EXPERT

Mark Kendrick

ON THE CD

Sooky before

Oil painting in Photoshop

One area of Photoshop that's always satisfying is its ability to create works of art from nothing but a photograph and a keen eye for painting. We reveal all…

Photoshop has long been a hugely popular tool for photo manipulation and image creation, but how many times have you seen artwork that's been created using Photoshop filters to emulate a particular artistic style – only to find that your own attempt at a watercolour ends up being more of a washout than a winner?

Just as a synthesiser never quite manages to capture the essence of a guitar performance, the same can be said of computers and art.

After seeing yet another botch job of a computer attempting to create traditional art, we decided that it was time to find a way of mimicking the old masters without relying on clever filters or third-party shortcuts. Instead, we coupled a knowledge of 2D and fine art with the best creative tools for graphics – namely Adobe Photoshop and a Wacom graphics tablet.

There are no fancy plug-ins used in the artwork of this feature: just a photo, these tools and a bit of artistic flair. By following the simple instructions over these pages, you too can create an image that wouldn't look out of place in a gallery. So what are you waiting for? Throw out the easel and oil paints, boot up your computer and get Photoshop ready for some action…

KEY SKILLS COVERED
What you'll learn

- COLOUR ENHANCEMENT
- ARRANGING LAYERS
- ART HISTORY BRUSH
- PATTERN STAMP TOOL

START OFF ON THE RIGHT FOOT

A bit of planning goes a long way

01 Finding the right shot It's not just a case of picking any old photograph to paint. For our painting of this cat (Sooky), we carefully photographed her so the image would give a regal 1800s feel to the piece, and chose strong lighting which would give great highlights in oils later. The image was saved in RGB mode.

02 Cropping and sizing for print You need to ensure your source image is at the correct dimensions for your final image. It's no good working on a great piece of art, and finding the final image is only a three-inch square. We chose a 200dpi image at around A4 size, so there was plenty of scope for printing later on.

03 Enhancing colours Next, the image needs some enhancement. This basically involves exaggerating colours which will enrich the image when applying the virtual paint. We increased the saturation of our image to enhance the highlights on Sooky's nose and eye area, bringing out the red in her coat.

FIND MORE BRUSHES AND TEXTURES AT WWW.PHOTOSHOPROADMAP.COM, WWW.PHOTOSHOP DOWNLOADS.HTML | **WEB RESOURCES**

Why Wacom?
Using a tablet

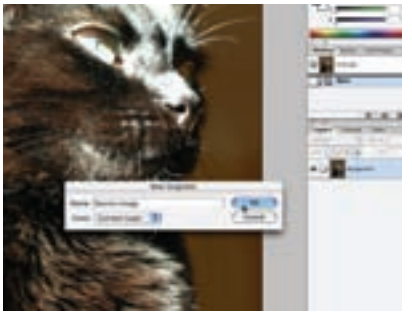
We've said it before and we'll say it again – using a graphics tablet adds a phenomenal amount of control to your Photoshop work. You can control brushes just by pressing harder with the pen and can control other dynamics using the tablet. Here's a closer look at how they can help.

01 Mouse vs pen
This picture shows the difference between using a mouse (left) or graphics pen (right). The fade effects on the right-hand brush strokes are far more realistic and afford the artist greater creative expression.

02 Choose the right tablet for you
What size tablet will you need? We've found an A4 tablet to be the perfect size for most artworking. If you're looking for mere enhancement, then an A5 or even A6 pad will suffice.

03 Additional pens
Not only do graphics tablets have a wireless mouse and pen, but a whole array of additional pens can be bought. It's even worth buying a tablet for the airbrush tool alone.

ADD DEFINITION
It's slow but essential



04 Making a snapshot The painting will involve using the Art History brush function, so choose the History palette. Now take a snapshot of the image by choosing New Snapshot from the right-hand arrow menu. This will generate a snapshot of the image, which will be referred to as you paint.

05 Base layer Now that the work area is set up and the image is ready, create a new layer. This will be the canvas layer. Give it a name, and 'bucket fill' the layer with the canvas colour of your choice. We chose a soft cream. Set this layer to around 80% opacity, so you can see through to the photograph beneath.

06 Choosing brushes Click on the Art History brush, and select the brush you desire from the brush icon in the top options bar. Load the Wet Media brushes and select the Oil Heavy Flow brush. As you get more expert, you can create your own brushes see the Expert Tip for how to do this.

07 Broad strokes Next, create a new layer, which is where you'll be painting. Using the Art History brush with a heavy oil brush, start to layer on the first ground base. Set Style to Tight Long and Area to 20. By applying large broad strokes and going over the areas a few times, you can build up a convincing paint base quite quickly.

08 Building in the main areas With the base layer set, create another layer. This is the first detail layer. Choose a medium oil brush this time, set Style to Tight Short and Area to 5. Start to define the main areas with a little more detail. Here, you can see we've sketched out the main outline, and started to fill in the eye and main highlighted areas.

WEB RESOURCES | WWW.MYSTERRE.COM/BRUSHES.HTML, WWW.PHOTOSHOP-STUFF.COM, WWW.FREEPHOTOSHOP.COM

A quick guide to creating artwork

Working on a digital canvas

Here's a breakdown of the various areas of our image and how using elements in a certain way can create a believable painted effect

Colour exaggeration tricks Look at the ear and eye areas. They use rich jade colours, deep reds and strong blues. This isn't in the original photo, but enhanced to bring out the oil painted look.

Overlays for texture Creating layers of paint with different Apply modes, can give a boost to colour and enrich the feel of an artwork. The cheek area is a classic example, where we have utilised Linear Light for the effect.

Adding texture layers Fooling the eye into believing this is a real painting means creating a 'real' canvas for the artwork to sit on. Using the Textures pattern fill provides that final touch which gives this image the effect of a real oil painting.

Overpaint with small strokes The eye area is a classic example of how to work up layers of paint. Here we layered the area using a base coat and then a small brush on another layer for tight definition.

Expert Tip

Creating and using brushes

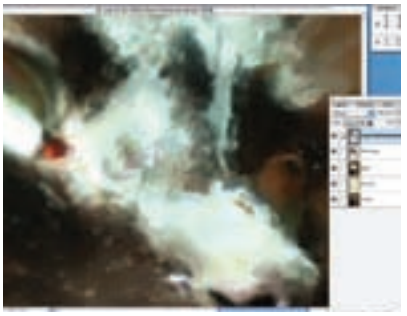
A little daunted at the thought of creating your own brushes in Photoshop for painting? Don't be. It's pretty simple, and the effects can be excellent. Anything you wish can be a brush. Here's how to do it:

1 Create a document and draw any shape you'd like as a brush. It can be feathered, stippled or based on an existing brush. Just paint a small shape.

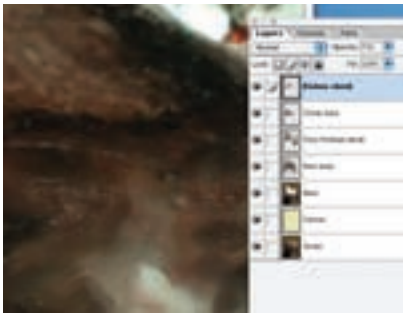
2 Drag over the drawn area with the Pointer tool, and select Edit> Define Brush. A dialog box appears, enabling you to name your new brush. Piece of cake.

TEXTURE AND BLENDING

Add a little realism

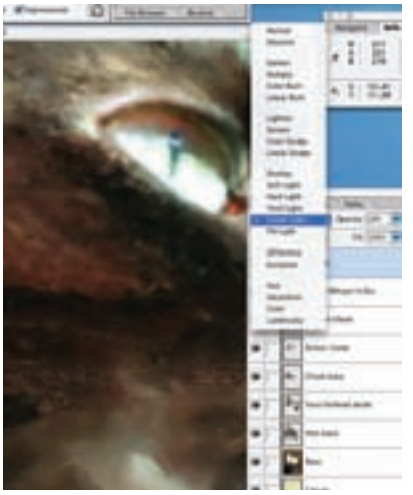


09 Getting into face highlights Creating another layer but still using the same oil medium/small brush, give clearer definition to the ear and face highlights. By using small deliberate strokes, and repeatedly going over areas to push the paint around and mix colour, you can see a texture start to build up.



10 Defining fur Time to create another layer. This building of layers is akin to building layer upon layer of paint, except that with Photoshop you can adjust each layer as you wish. Here we defined and started to add structure to the cheek area, using small brush movements in the direction of the fur growth.

11 Broad brush strokes in fur The cheek area has various layers, where we have built up paint layers on top of each other to create a rich feeling of fur. Also in this area is a broad brush stroke layer, which was set to Linear Light at 28%. This enriches the red/brown hue found in the cat's fur.



Painting pointers
Different styles of artwork

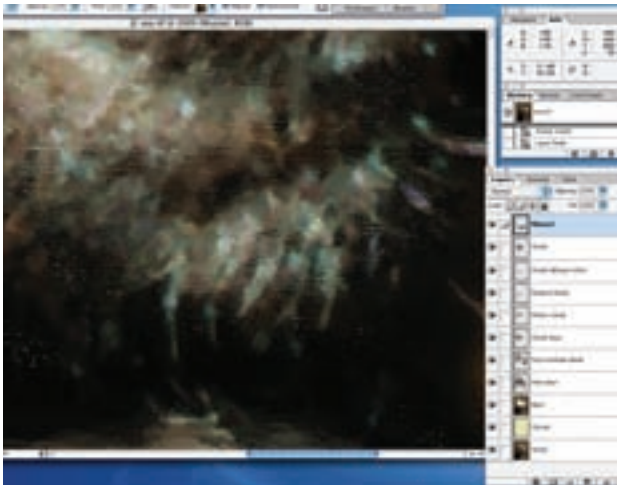
Although we've looked at creating a rich and textured oil painting effect, there are plenty of other traditional styles that can be mimicked on your computer. By playing with the Art History brush and other brush options, you can build up quite a gallery from your photo collection.

01 Convincing watercolours
This piece was created using the techniques covered in our tutorial, except that the photo was first treated with a plug-in called buZZ. Pro (**www.fo2pix.com**). Layers of watercolour were then applied until a pleasing depth of finish was attained.

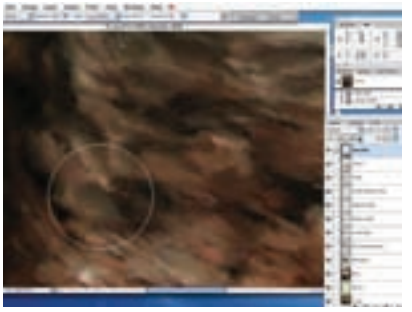
02 Gouache finishes
This image was produced by using broad strokes to build up the main areas. Additional layers worked up 'wet edges' to the brushes, and were applied with transparency to replicate watered-down gouache.

03 Pastels/ fresco
This portrait was achieved by laying down a base chalk layer, and then applying a deep Impasto effect, embossing and layering over a canvas texture pattern.

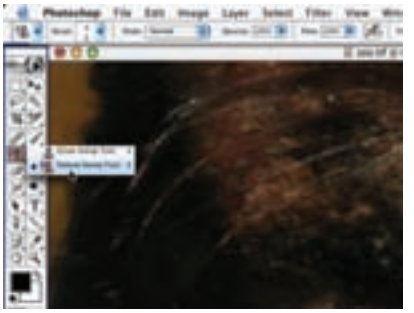
ADD DEFINITION
It's slow but essential



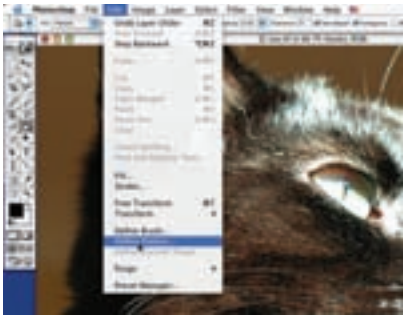
12 Defining the muzzle
Next, we tackle the muzzle area. A tricky section, as there's a lot of fine detail here. Create a new layer. With oils, it's about light and shade rather than tight definition, so this area needs a tiny oil dry brush applied with small, meandering, circling motions. The highlighted areas were worked over repeatedly.



13 Chest fur area This area was treated almost as a painting in itself. Starting with a broad, medium to large set oil brush, the base layer was applied to another new layer, and worked into until the colour definition was reached. Note how the brush strokes follow the fur movement to enhance the feeling of texture



14 Scratching the paint: part one The final work on the chest area was to bring out the highlighted fur. This was achieved by scratching into the paint. As we are dealing with Photoshop, think of this as scratching a hole through the layers down to the photo. This was done using the Pattern Stamp tool. Here's how…



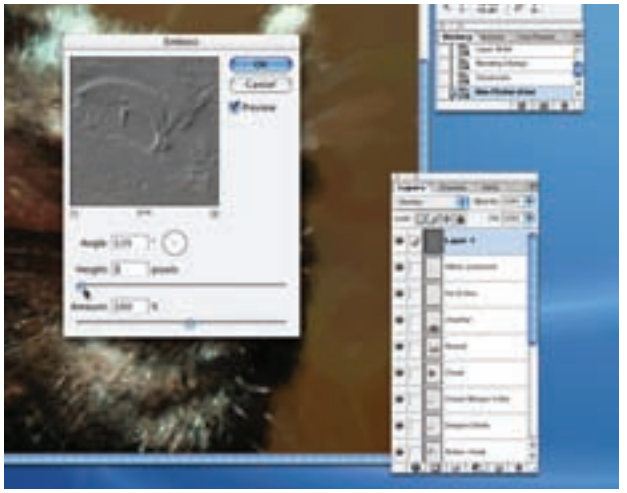
15 Scratching the paint: part two First you need to define the image as a source for painting. Hide all layers except the base layer, choose Edit>Define Pattern and select this pattern as the clone pattern in the top area. Turn all layers back on and create a new layer (call it 'Scratch'). Next, choose a Pattern Stamp brush.

16 Scratching the paint: part three Keep the brush small, and with firm strokes (using a graphics tablet) go over the highlighted whisker area. Do this again and again, until the painted area has the feeling of scratching down to the canvas board itself. Repeat this until all highlights are picked out on the image.

NEXT ISSUE | TRY YOUR HAND AT CREATING A PRE-RAPHAELLITE MASTERPIECE

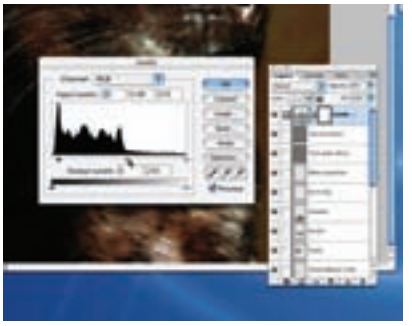
TEXTURE AND BLENDING

Add a little realism

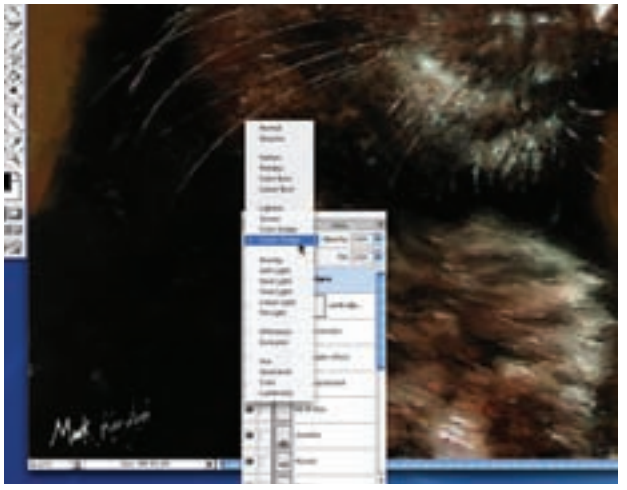


17 Adding real paint 'depth' Now to enhance the real painted effect. Create a new layer, and, holding the Alt key (PC) or Option key (Mac), choose Merge Visible. Desaturate this composited layer and set it to Overlay mode. Now take this layer and apply the Emboss filter. See how it makes the paint look real by raising the look of the brush strokes? Neat.

18 Applying textures to canvas Enhancing the paint feel further, create a new layer. Set this layer as Linear Light and give it a low opacity. Ours is set to only 3%. Fill this layer with a Pattern fill. A canvas texture or thick brush strokes texture applied to the layer will enhance the image and create a believable painted effect.



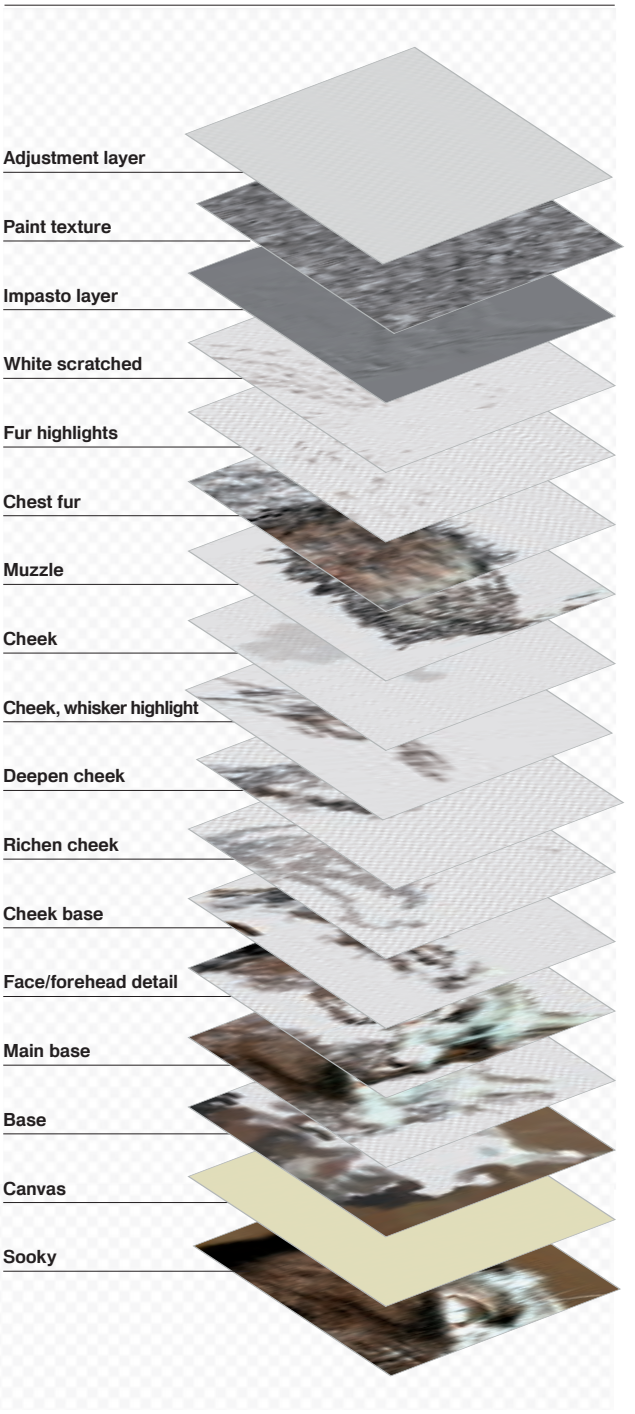
19 Level adjust for ageing The image so far feels a little modern for an old master. It needs to look as though it has been hanging in a gallery for hundreds of years. To achieve this dirty look, create a new adjustment layer applied as Levels. Then pull up the lower input level, giving the image a richer, mustier feel.



20 Sign your artwork Be proud of your work! We created another layer, and with the Wacom tablet, signed the artwork on a new layer set to Linear Dodge. Then, as a final touch, we applied a small Emboss effect so that the name looks to fall into the painting on the thinner brush strokes to add to the realism. Finished!

The layer structure

The oil masterpiece, layer by layer



FOCUS ON FILTERS

Use the Sketch filter

Become more artistic with your images using the Sketch filters

The Sketch filters are often compared to the Artistic filters, but work differently – using the foreground and background colours to produce their effect. Some of these filters don't resemble sketch-like effects, but are still effective in their own way. The Charcoal and Conté Crayon filters work well in achieving a sketchy look. The best images to use, especially for the Chalk and Charcoal filters, are those with distinct areas of highlight and shadow. If the effect of a filter from this Sketch suite is too strong, it can easily be rectified by hitting Edit>Fade and adjusting the extremity of the filter to suit. The Sketch filters can only be applied to RGB images, so convert any images that aren't in this mode. Combining filters from this set with those from other filter suites produces impressive results. Although most of the filters work by the foreground colour replacing darker areas and the background colour replacing lighter areas, the Water Paper filter retains the original colours. One way of letting original colours show through is to copy your image to another layer and set the blending mode of the top layer the filter's been applied to Soft Light. An enhanced effect can be created by picking complementary foreground and background colours before applying filters. With 14 to select from, there's a lot of variety.

Conté Crayon (100%)
Texture You can achieve a wide variety of textures for your sketchy image by choosing Canvas, Brick, Burlap or Sandstone from the pull-down menu.
Scaling Increasing the Scaling slider increases the size of the pattern making up the texture of your surface.

Textured options

Make use of these textured surfaces

The Note Paper filter creates shadows by incorporating black into the image. The image will appear to be embossed, with a slightly rougher appearance and texture. Fine-tuning this filter's Relief and Graininess settings produces an effective texture. The Plaster filter creates a similar effect but is smoother. If you want to achieve a moulded look, this is the easiest method. For an extreme effect increase the Image Balance slider and the image will seem more raised from the background. The Water Paper filter retains the image's original colours instead of using your foreground and background colours, making it look as though the image is produced on watercolour paper.

Great print effects

Make a lasting impression with your image

To get your image to resemble a photocopy accurately, you may need to experiment with the Detail and Darkness sliders of the Photocopy filter. The effect it produces is unusual and of high contrast, simplifying an image's detail. The Stamp filter simplifies this further – perfect if you wish your image to appear as if it has been created using a rubber stamp. At first glance the application of the Torn Edges filter is similar to Stamp, due to its high contrast – but it has slightly mottled edges. This can be simplified even further by increasing the Smoothness slider. Reticulation casts a speckled appearance across the image, making it look as though it's on a grainy surface.

NEXT ISSUE | DISCOVER WHAT THE STYLIZE FILTERS OFFER

Foreground and background levels When using the Conté Crayon filter, if the foreground and background levels are set to the maximum level then the texture is more spread.

Relief and Light Direction For a more natural effect, it's best to leave the Relief setting fairly low. The eight Light Direction options then directly affect the appearance of this relief.

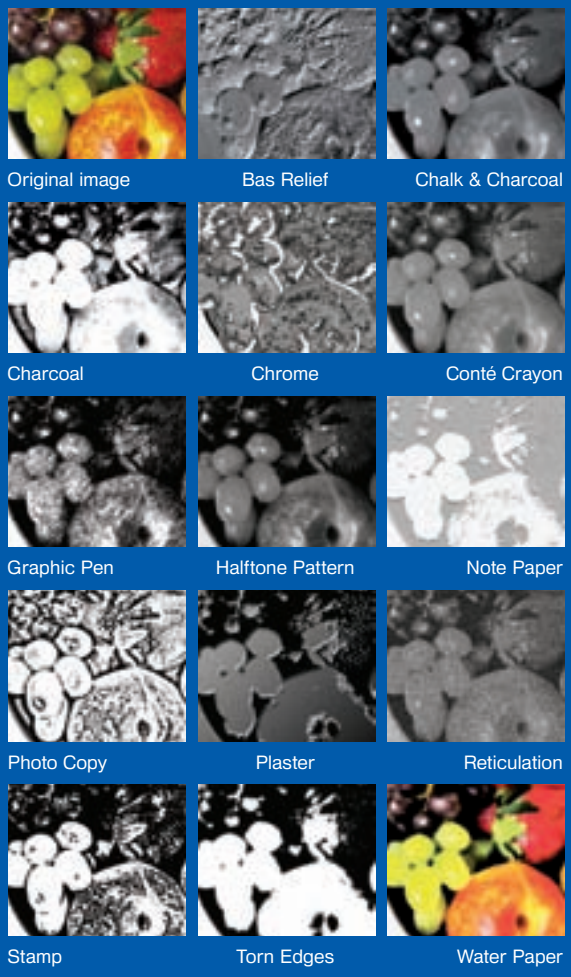
Tip

Realistic Charcoal effect

The Chalk & Charcoal filter and the Charcoal filter do a good job at creating a slightly rough effect. You can enhance this using the Smudge tool to work into areas of the image, making them less harsh.

The Sketch palette

Quickly transform the appearance of your photos or illustrations using filters from the Sketch suite. Here's a look at what they all do…



Using lines

From scratchy pen to TV scan lines

The Graphic Pen and Halftone pattern reduce the image to your foreground and background colours. Graphic Pen transforms the image into sloping lines, resembling the effect you'd get sketching with a real pen. In the Halftone Pattern filter you can make up your image from halftone dots, circles or lines. By setting it to Lines and the layer to Soft Light, you can create the effect of TV scan lines across an image if combined with a motion blur on a duplicate lower layer.

Metal mickey

Molten metallic magic

The Bas Relief filter uses foreground and background colours in order to create a relief impression of your image, giving it a metallic appearance. It is best applied to images that have contrasting textures – and dark background colours tend to produce better results, especially when creating textured backgrounds. The Chrome filter, on the other hand, gives the appearance of liquid metal, and also generates reflections. This filter is the only one which does not allow the user to alter the foreground and background colours, automatically using black and white. Try applying it to type and experiment with creating an interesting futuristic effect.

B&W wonders

Charcoal without mess

The Chalk & Charcoal filter reduces images to three tones – with chalk representing the highlights and charcoal representing the shadows. Light tones should be used for the background colour and darker tones for the foreground colour. A medium grey also makes up the strokes of the image. The Charcoal filter is similar but uses two colours – therefore lacking greyish tones. Last but not least, we have the Conté Crayon filter, which creates a sketchy appearance and adds texture to the background of your image. You can quite easily create a striking and unusual appearance by experimenting with various foreground and background colours.

Quick route to retouching

A professional style makeover is only 60 minutes away with a bit of basic knowledge and a willing subject!

KEY SKILLS COVERED
What you'll learn

- CURVES
- LEVELS
- ADJUSTMENT LAYERS
- SPOT HEALING BRUSH
- CLONE STAMP
- SELECTIONS
- PATCH TOOL

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
1 hour

YOUR EXPERT
Matthew Smith

ON THE CD
Starter girl

WORKS WITH | PHOTOSHOP CS AND ABOVE

We've got a speedy makeover for this lucky young lady, and the principles that we'll use can be applied to any portrait subject.

It'll take you around an hour to complete – at least if you're reasonably au fait with Photoshop's keyboard shortcuts and the basics of non-destructive edits. We say non-destructive because what we achieve here is done using adjustment layers, blank layers in the case of some tools, and duplicates of areas of the background layer, rather than working directly on the background layer with our tools and image adjustments. This might seem to contradict our pledge for a miraculously quick makeover, but if you're familiar with adjustment layers, you'll already realise that working any other way is really false economy. With a job like this, mistakes are inevitable and as the History palette only contains a limited number of steps to undo, you'll quickly find yourself having to correct mistakes that you can't go back on.

If you haven't grasped adjustment layers, this is the perfect time to learn – you'll find them quickest by clicking the half-black, half-white circle at the bottom of the Layers palette.

If this all seems a little bit much at the moment, there's no need for you to fret, because a lot of what we're covering here is going to be broken down and explained in detail over the coming few issues.

QUICK COLOUR CORRECTION

Get the basics sorted

01 Levels contrast Open up the 'starter.jpg' file from this issue's CD. The image looks a little flat, so beef things up a bit by setting the white and black points using the Levels dialog. Hold down Alt (PC) or Option (Mac) and move the black slider inwards until you see colour appear, then move it back so it just disappears. Now do the same with the white slider.

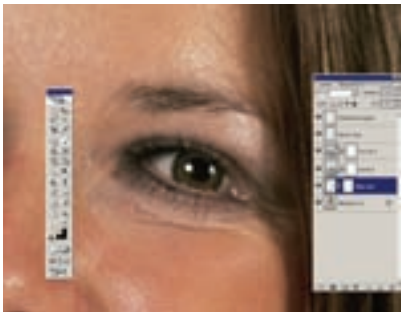
02 Curves for colour The image also has a slight green colour cast, so we add a Curves adjustment layer and select Green from the drop-down menu instead of RGB. Using the mid-point on the Curves line, we drag downwards very slightly to reduce green and increase magenta, until the cast looks neutralised.

03 Sensor dust An initial inspection reveals there is some sensor dust on the image that needs removing. We create a new layer, and select the Spot Healing brush (Healing brush if you haven't got CS2). We select Sample All Layers in the Tool Options bar, and then slowly remove the dust bit by bit.

04 Clone required Some sensor dust is found on areas with changing contrast and colour. The Spot Healing brush brings blue into the white area of the top, so instead we select the area with the Polygonal Lasso tool to protect the edges, and use the Clone Stamp tool on the same layer instead (also set to Sample All Layers).

05 Freckles and spots Now we're going to create another new layer, name it appropriately and perform the same Spot Healing brush and Clone Stamp work with freckles and spots, and we can also do any neck lines this way.

06 Lazy eye Notice the right eye is slightly lazy – there's too much of the white eye showing, making the girl look a little cross-eyed. The solution is to copy the left eye across. Use the Marquee tool to make a rough selection of the left eye, make sure the background layer is selected and then hit Ctrl/Apple+J for Layer via Copy.



07 Masking the new eye Rename the new layer, and hit V to access the Move tool. Drag the new eye across so it sits over the lazy eye. Next, add a layer mask by clicking the Add Layer Mask icon in the Layers palette, click Ctrl/Apple+I to invert it and paint only the eye centre back in with a soft black brush.

Expert Tip

Eye wrinkle removal

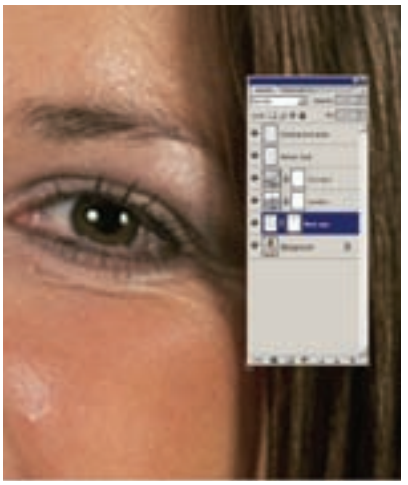
Circle an area underneath the wrinkles (and bigger than the wrinkles) with the Freehand Lasso. Hit Q to enter Quick Mask mode and soften the edges heavily with Gaussian Blur. Hit Q again. Select the background layer and float the selection with Ctrl/Apple+J. Hit V for the Move tool and move the new skin over the wrinkles. Take a big soft black brush and slowly work away at the edges of the new skin area until only the wrinkles are covered.

Alert!

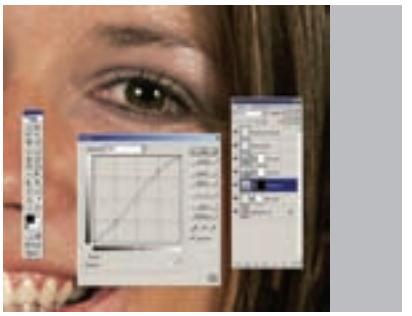
Be subtle

The art of retouching is to make an image look beautiful while looking unretouched. The corrections we've performed here might even be too strong for some people's tastes. In particular, avoid over-whitening the eyes and teeth, and don't use the Healing and Patch tools repeatedly. If it doesn't look good, undo and try again – don't keep working on the same area or you'll kill detail! If an area does look overly smooth, throw some noise back in with Add Noise at 2-3 pixel radius.

SEE TO THE EYES
The all-important sparkle factor



08 Eye work Next, we're going to do some work on the eyes. Make a selection around the right eye with a Polygonal Lasso or freehand if you've a steady hand – making sure not to include any of the eyelid or eye bag. Next, Select>Feather about 3 pixels.

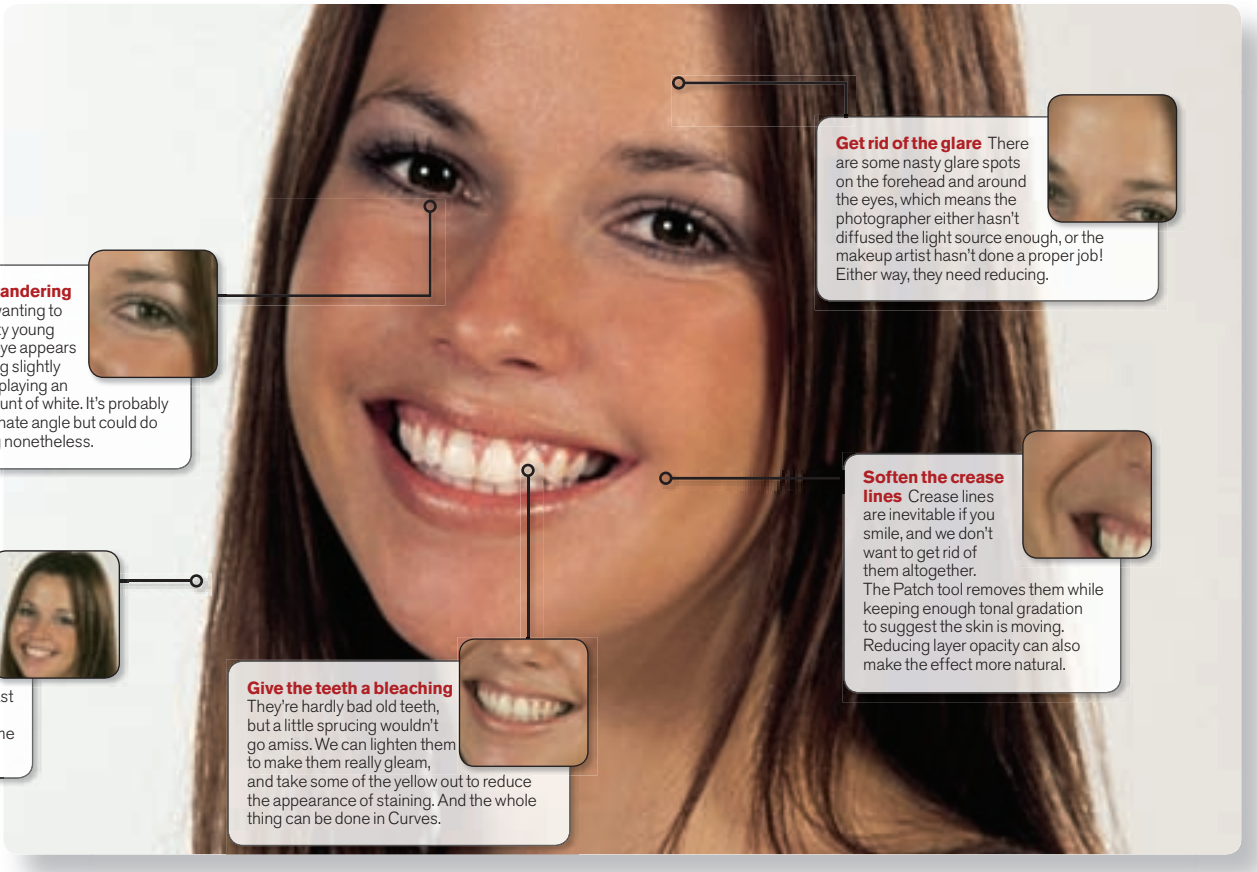


09 Eye boost Now we've got our selection, we select a Curves adjustment layer from the Layers palette which we'll later rename Right Eye. As the eye was selected, the layer is loaded with a layer mask, which means our adjustment works only on the eye. We darken shadows a touch, and boost highlights a little more.

10 Red-eye We do the same with the left eye. The right eye still has a bit of redness showing, so we add a Hue/Saturation adjustment layer, select Red from the drop-down menu, and drop saturation to -30. We then select the layer mask on the Hue/Sat layer, invert it (Ctrl/Cmd+I) and paint in just the red area with a soft white brush.

Key areas
Focus on the eyes, teeth, crease lines and specular highlights

Whenever you open up a portrait, there are certain key areas that once improved will make the photo a gazillion times better. Eyes, wrinkles, glare and teeth are always a good starting point, so here's a look at how we went about editing our lady.



Get rid of the glare There are some nasty glare spots on the forehead and around the eyes, which means the photographer either hasn't diffused the light source enough, or the makeup artist hasn't done a proper job! Either way, they need reducing.

Fix slightly wandering eye Without wanting to upset this pretty young lady, her right eye appears to be wandering slightly rightwards, displaying an excessive amount of white. It's probably just an unfortunate angle but could do with correcting nonetheless.

Soften the crease lines Crease lines are inevitable if you smile, and we don't want to get rid of them altogether. The Patch tool removes them while keeping enough tonal gradation to suggest the skin is moving. Reducing layer opacity can also make the effect more natural.

Remove colour cast and boost contrast The image has a slight green cast, which makes things look a bit sickly and is also a little flat. We can use Levels to bump up the contrast a bit, and use Curves on the green channel to remove some green in favour of magenta.

Give the teeth a bleaching They're hardly bad old teeth, but a little sprucing wouldn't go amiss. We can lighten them to make them really gleam, and take some of the yellow out to reduce the appearance of staining. And the whole thing can be done in Curves.

IRON OUT THE CREASES

Putting the Patch tool to work

11 Floating the face Next, we're going to use the Patch tool to soften the crease lines from the smile a little. The Patch tool can't be used with Sample All Layers, so we select the background layer, marquee the face off and float it to a new layer with Ctrl/Apple+J for Layer via Copy.

12 Crease line removal We draw around a crease line with the Patch tool, leaving some space around the edges. We then move the Patch tool inside the selection, and drag it outwards to a piece of clean skin. The crease line disappears! Do the same for each wrinkle. You can lower the layer opacity if you want to reduce the effect.

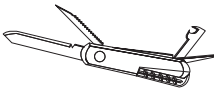
13 Glare removal We now want to get rid of some of the nasty specular highlights on the face. We marquee the face, select the background layer and Ctrl/Apple+J again, so that we've got separate control over the crease lines. We use the Patch tool again for the smaller areas on the cheeks and chin.

14 Forehead glare The bigger areas on the forehead are too big for the Patch tool. Instead, select the soft-edged brush, set to Darken, and 10% opacity. Sample from a colour outside of the glare using the Alt /Option-click method, and paint slowly over the glare. Sample another colour and repeat. Keep repeating until finished.

15 Polishing teeth Add a Curves adjustment layer, and take up the highlights while fixing the shadows in place so they don't move. Select Blue from the drop-down menu and increase it slightly to take out yellow. Select the layer's mask and Ctrl/Apple+I to invert it, and brush the teeth back in with a soft white brush.

Tool tip

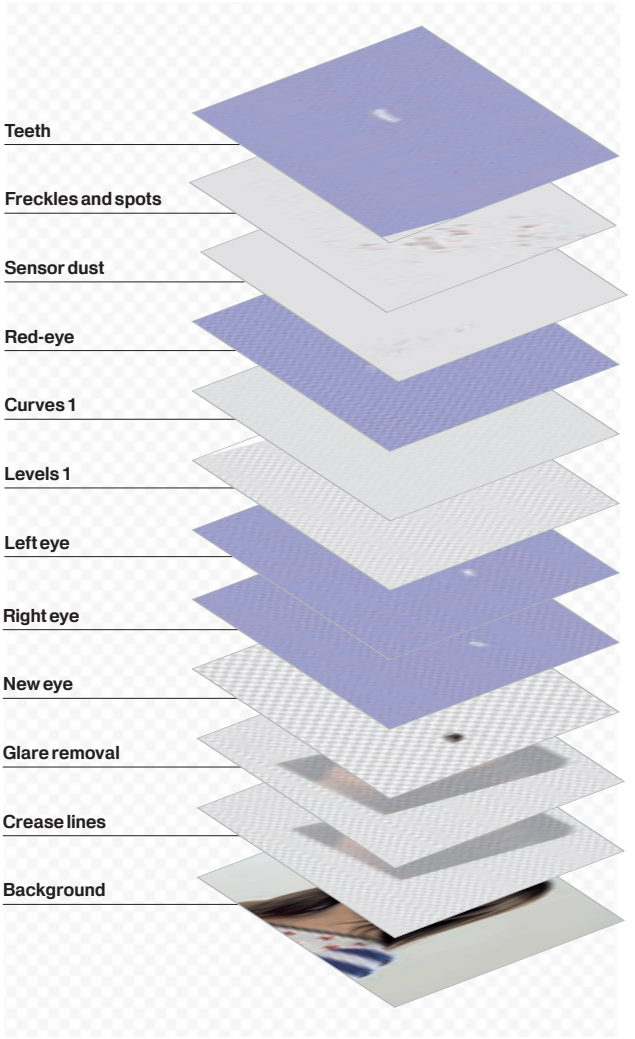
Patch tool strategies



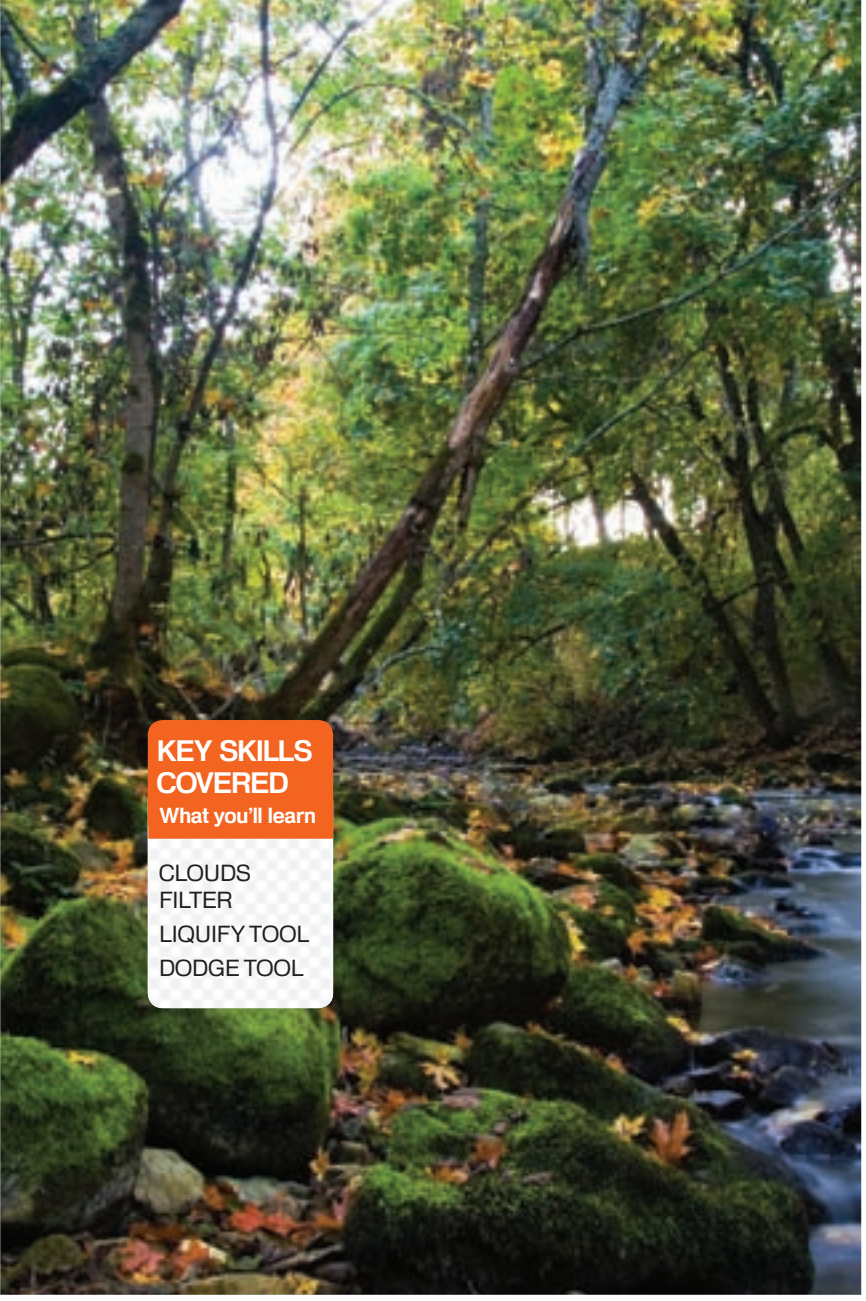
If you want to use the Patch tool on larger areas but there's a conflicting colour close by, you'll get some colour in between the two. The way to avoid this is to make a selection that avoids the contrasting colour but includes the wrinkle and enough clean info to sample from. Float the selection to a new layer (Ctrl/Apple+J) and apply the Patch tool from there.

The layer structure

Makeover secrets revealed



WE CONCENTRATE ON TOUCHING UP EYES | **NEXT MONTH**



KEY SKILLS COVERED
What you'll learn

CLOUDS FILTER
LIQUIFY TOOL
DODGE TOOL

Faking long exposure

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
45 minutes

YOUR EXPERT
George Cairns

ON THE CD
Starter file

Use a combination of filters, tools and layer masks to create the effect of water shot on a long exposure setting

A **popular photographic technique is to shoot flowing streams of water with the camera set to a long exposure setting.** This turns frothing foaming water into beautifully ephemeral paint-like strokes.

However, shooting water using a long exposure is a tricky business (as we explain in our boxout). Invariably you'll end up with a shot where everything is either blurred, too dark or too light. Even if you master the technical side of things, you might turn up at your location and discover that a drought has turned your flowing stream into a disappointing trickle.

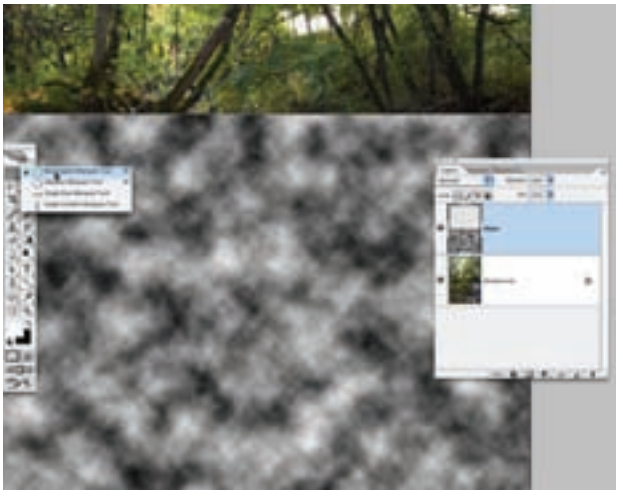
By faking the long exposure effect in the digital realm, you can avoid all the technical hoo-ha that's usually involved when shooting water on location. Indeed, you can improve on the traditional long exposure effect by adding a hint of texture to your flowing streams to help enhance the sense of movement.

In this tutorial you'll create water from scratch using the ubiquitous Clouds filter, then modify the flat cloud layer using the Transform tools to create a texture that has a sense of depth and perspective. You'll then get the digital water to go with the flow by manipulating it using the Liquify filter. After a bit of layer blending and some tinkering with layer masks, your digital water will flow wherever you like. You'll also learn how to create interaction between the water and the rocks by using the Dodge tool. By creating water with Photoshop you can even manage to overcome a drought and create a digital deluge!

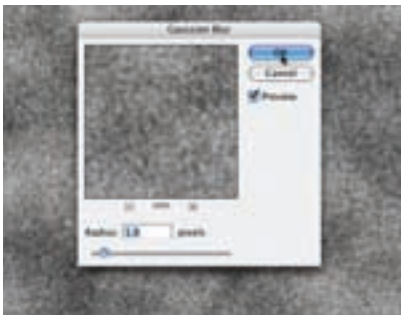
WORKS WITH | | PHOTOSHOP 7.0 AND ABOVE

A RIVER RUNS THROUGH IT

Laying the groundwork for your image

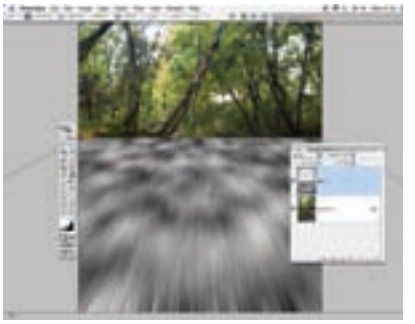


01 Cool clouds Open the source file 'River.jpg' from the CD. Click on the Create a New Layer icon at the bottom of the Layers palette. Label the new layer 'Water'. To create a texture for your digital deluge, select the Rectangular Marquee tool (M). Draw a selection in the lower part of the layer. Go to Filter>Render>Clouds.

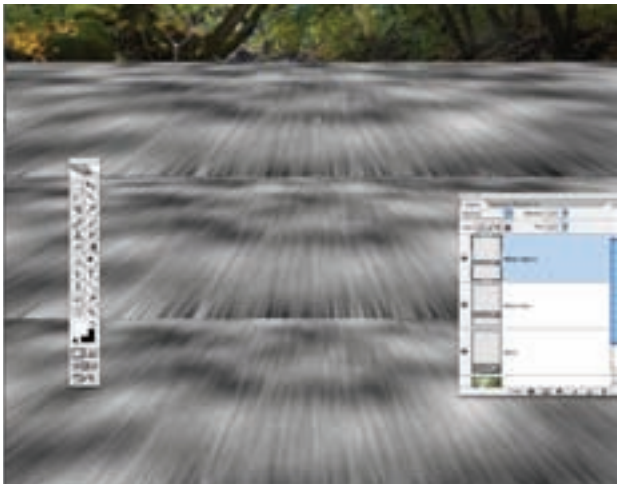


02 Make some noise Go to Filter>Noise> Add Noise. Set Amount to 80%. Set Distribution to Gaussian. Tick the Monochromatic option. Click OK to apply the Noise filter to the fractal cloud texture. To give the noise texture a clumpier, more grainy look, go to Filter>Blur>Gaussian Blur. A Blur Radius of 1.8 pixels will do the trick.

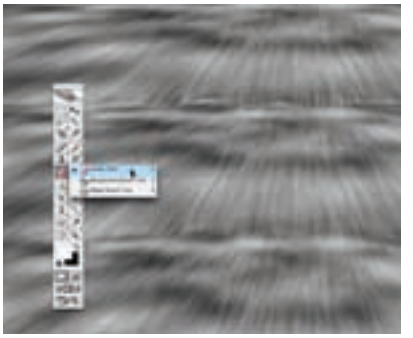
03 Going through the motions To enhance the contrast between the lighter and darker parts of the texture, choose Image> Adjustments>Auto Levels. Then go to Filter> Blur>Motion Blur. Set the Angle to 90 degrees. Extend the Blur Distance to around 140 pixels. Now click OK.



04 Perfect perspective To give the flat texture some depth, go to Edit> Transform>Perspective. The Transform tool's manipulation handles will appear at the corners of the Water layer. Drag the bottom left handle to the left to transform the Water layer as shown. Press Return to apply the transformation.



05 Cascading water To create the effect of different planes of water cascading down the riverbed, create two copies of the original Water layer. Target each Water layer in turn and choose Edit>Transform>Scale. Squash the Water layers horizontally with the Scale Transform tool and then use the Move tool (V) to position the layers so they slightly overlap each other.



06 Soften edges There are hard lines between the duplicated Water layers. To mix the Water layers together select the Eraser tool (E). Choose a soft-edged brush from the Brush Preset picker. Click and spray to soften the hard edges at the bottom of two duplicated Water layers.

Tool School

Less is more

It's easy to get carried away by the power of the Liquify filter and go over the top with your pixel pushing. The best way to manipulate the water texture using the Liquify filter is to reduce the strength of the Forward Warp tool so that it can warp pixels with several subtle strokes of the brush. In the Tool Options section of the Liquify interface, set Brush Density to 56 and Brush Pressure to 50.

Shutter speed

Create dramatically different effects by adjusting your camera's shutter speed

Slow shutter speed

Flowing or splashing water looks dramatically different when shot using different shutter speeds. The picturesque source image featured in this tutorial is by iStock photographer Urmas Ääro. The image was taken with the camera set to a slow 8-second exposure, resulting in beautiful paint-like patches of foam as the water cascades over and around the rocks. To shoot a similar shot, you'll need to place your camera on a tripod

Fast shutter speed

to avoid picture blur during the long exposure. You'll also need to avoid over-exposing your shot, which means lots of experimenting with different aperture settings to get a balance between the amount of light entering the iris and the extended exposure time. Urmas used a tight aperture setting of f/22 to avoid overexposing his shot.

At the other end of the spectrum is this showerhead shot. By exploiting a much faster shutter speed, individual

Slow shutter speed

droplets of water ere captured, almost freezing the movement in time. To photograph any movement without blurring, you need to use a fast shutter speed.

In addition to water, light is an excellent subject for experimenting with shutter speed, and by employing a slow shutter speed with something like a sparkler, you can trace the movement of light without losing its detail. So don't just stick to auto aperture – try something different!

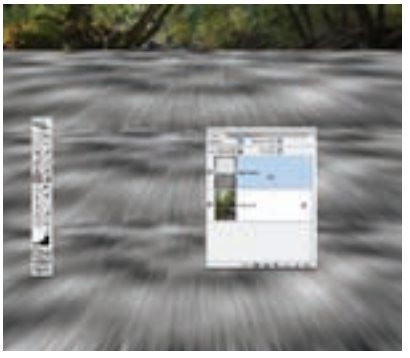
Tip

Beautiful blurs

To give the water a physical presence, hit the Blur tool and target the background layer. Blur the sections of the riverbed that should be underwater, making the water layers interact realistically with the riverbed. Now go to Filter > Liquify. Use the Turbulence tool to stir up the riverbed's pixels.

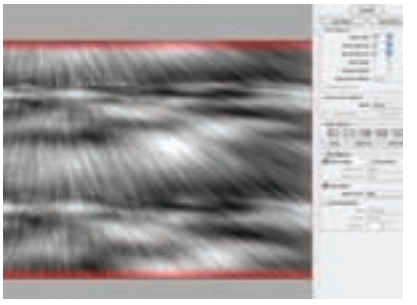
WATER, WATER EVERYWHERE

Increase the river bank



07 **Merge layers** Once you have softened the hard edges, link the Water layers in the Layers palette to select them all. Then go to Layer>Merge Layers (Ctrl/Apple+E). The three water layers will now become one.

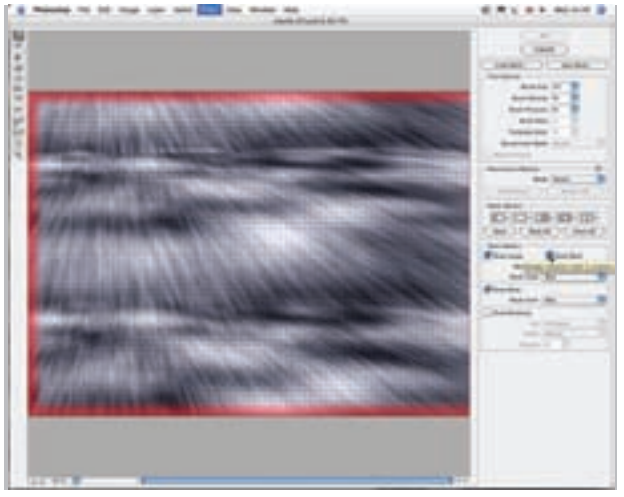
08 **Change the layer blend** Increase the contrast in the merged Water layer by going to Image>Adjustments>Auto Levels. Set the layer's blending mode to Lighten. Reduce its opacity to 70%. Parts of the underlying riverbed will show through the darker parts of the water layer.



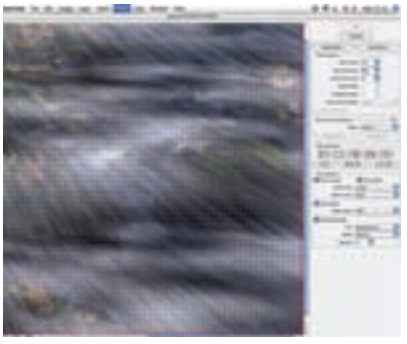
09 **Go with the flow** At this stage the streaky water is not interacting with the riverbed's rocks. Select the Rectangular Marquee tool. Set the tool's Feather option to 11 pixels. Make a selection that includes the rock at the right-hand side of the image. Go to Filter>Liquify. The interface will open, displaying the selected area.

GRAPPLE WITH THE LIQUIFY TOOL

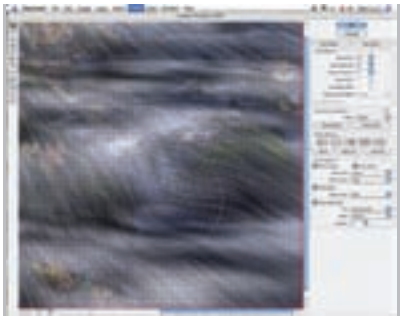
Make the water move



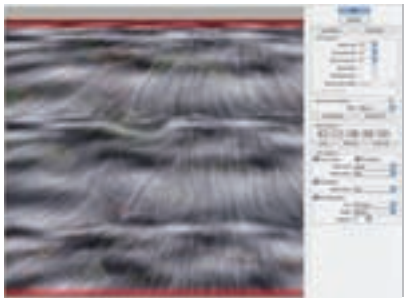
10 Marvellous meshes Tick the Show Mesh box in the View Options section of the Liquify filter's interface. The mesh will help you edit the Water layer more effectively. To make it easier to see the mesh, set Mesh Size to Large. Change the default grey of the Mesh Color to Blue so that it contrasts more clearly with the water texture.



11 Show backdrop Tick the Show Backdrop box. Choose Use Background. Set the mode to Behind. Increase the opacity to 71 so that you can see the water layer and the background rocks. You're ready to start 'liquifying' the water to make it flow around the rocks.



12 Warp factor Click and drag with the Forward Warp tool to distort the Water layer. Make the water appear to flow around the rock at the right-hand side of the image. The blue mesh will distort, helping you to see how the Forward Warp tool is affecting the 'flow' of the Water layer. Click OK to apply the Liquify filter to the Water layer.



13 Warp again Use the Rectangular Marquee tool to select more rocks. Repeat the previous steps to warp the water so that it appears to flow around the rocks. By liquifying selected parts of the image you can control the warping effect more effectively. Liquifying a marquee selection also helps reduce the time your PC needs to process the results of the Liquify filter.

14 Make a mask Once you've finished warping water around the rocks, click on the Add Layer Mask icon. You'll use the mask to hide parts of the Water layer so that rocks can poke up above the water's surface. Select the Brush tool. Target the Water layer's mask. Spray a soft black brush on the image to create holes in the Water layer.

Real-world examples

Reference photographs

When you go about faking anything in Photoshop, it's a good idea to find some reference photos to base your creations on. In this example, we looked at various photos of water shot on long exposure to get a feel for how we should manipulate the filters. By examining these and other examples, it was possible to decide how opaque the new water should be, what kind of treatment should be applied around the rocks, and where highlights should fall. We referred to photos from www.istockphoto.com, but you can do a Google image search to get the same result. A word of warning: if you use someone else's photo as a basis for the project and you intend to use the end product publicly, check with the original photographer.

THE FINAL WATERY TOUCHES

Rein in the banks

15 Tidy the edges At this stage the river is overflowing its banks. Apply a black brush to the Layer mask to hide parts of the Water layer's edges. Use this technique to narrow the width of the river so that the rocks at the left of the image hem it in.

16 Accentuate the water Duplicate the Water layer by dragging its thumbnail onto the Create a New Layer icon at the bottom of the Layers palette. Set the duplicated layer's blending mode to Overlay. This will increase the intensity of the lighter parts of the water's surface and give your digital water more impact.

17 Fake some froth When water collides with the rocks it becomes churned up and whiter. Create this frothy foam effect by selecting the Dodge tool. In the Options bar set Range to Highlights and Exposure to 50%. Target the duplicated Water layer and spray the Dodge tool around the edges of the rocks.

Mimic a long exposure effect

An overview of the techniques involved in creating our long exposure effect

To create the finished image, you have used a wide range of Photoshop tools and techniques to give the effect of soft flowing streams of water. Here's a recap of how the image was produced.

Marvellous masks Layer masks are a great way to hide parts of the Water layer so that the rocks appear to poke through the water's surface. As layer masks are non-destructive, you can restore hidden pixels by applying a white brush to the mask.

Terrific textures The water texture was created using the Clouds filter to generate the initial pixels. The Clouds filter is a fantastic resource when it comes to creating content from scratch. The Scale and Perspective Transform tools were used to give the flat layer of fractal clouds a sense of perspective.

Dodge The Dodge tool enhances the interaction between the water and the boulders. It's a great way to create a churned-up foam effect caused by the water 'striking' the rocks. This helps 'sell' the illusion that the water is part of the scene.

Blur baby blur The Motion blur filter was wheeled out to give the Cloud filter layer's static pixels a sense of movement. We also blurred the areas of the background layer that were supposed to be underwater to create a more realistic submerged effect.

Liquify The Liquify filter enables you to make the digital water interact more believably with the rocks from the background layer. By using the Forward Warp tool you can distort the water so it appears to flow around the obstructing rocks and boulders.

NEXT MONTH | LEARN HOW TO RECREATE INFRARED PHOTOGRAPHY

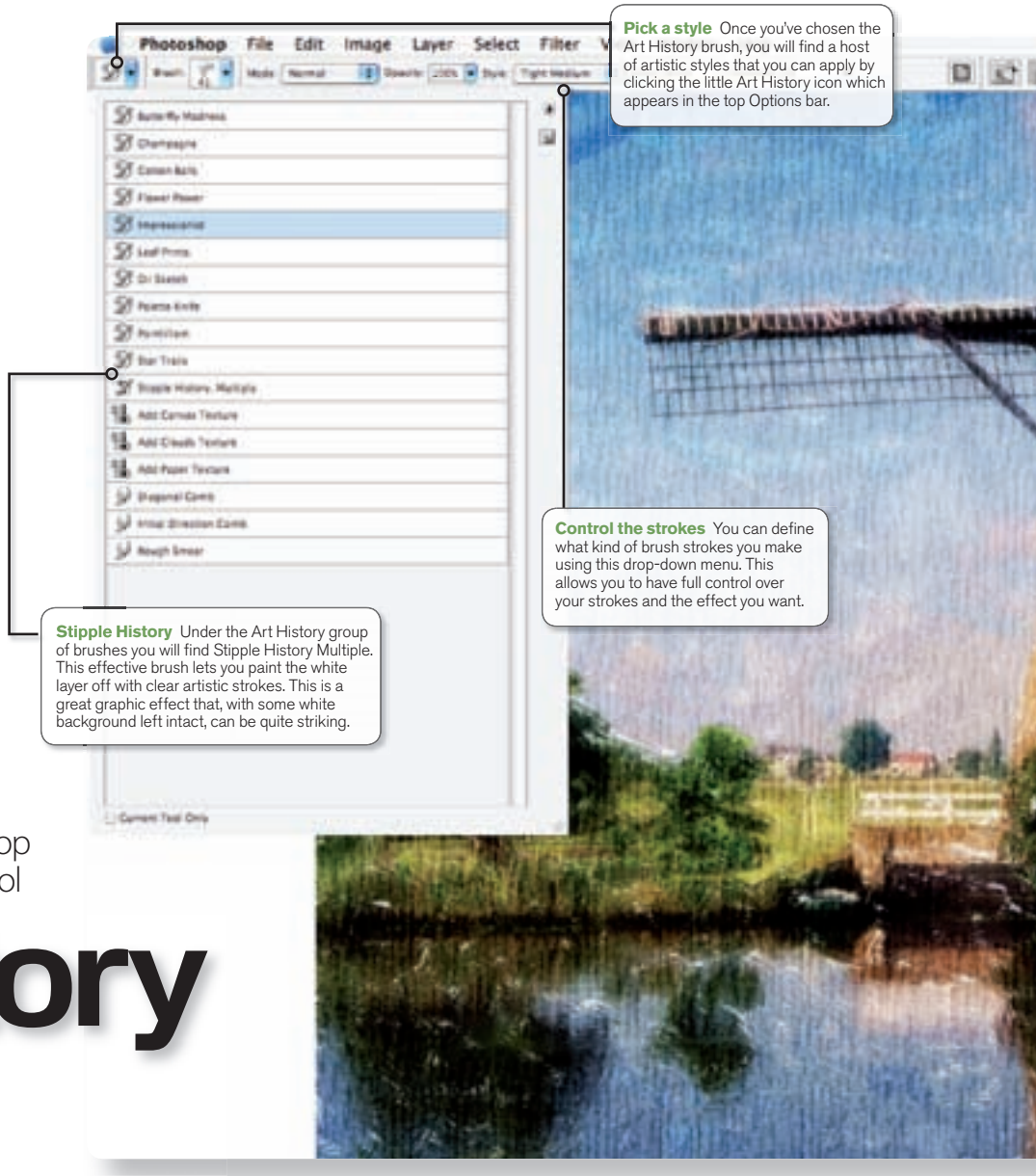
eMag™

THE BIG TECHNIQUE

Open the Brush palette in Photoshop CS and you'll discover a world of painting possibilities. Think of real artist media to get a sense of what's included. Pen and pencil, watercolour, oils, chalk, charcoal and calligraphy are among many others, opening the door to a world of creative possibilities. Combine these with filters and effects, textures and patterns, and you have a vast palette to play with.

What you see is not just a long list of real media brushes, but the tools to design and apply them. From brush shape and colour to the very nature of application and paper texture, almost every aspect of the tool is open to shaping and moulding.

In the toolbox, below the Brush tool, you'll see the History brush and Art History brush. In addition to producing stylised strokes, the Art History brush uses info from a selected snapshot set in the History palette. This means you can use the information in this snapshot to affect the Art History brush, which is perfect for creating digital art.


Photoshop File Edit Image Layer Select Filter
Pick a style Once you've chosen the Art History brush, you will find a host of artistic styles that you can apply by clicking the little Art History icon which appears in the top Options bar.
Control the strokes You can define what kind of brush strokes you make using this drop-down menu. This allows you to have full control over your strokes and the effect you want.
Stipple History Under the Art History group of brushes you will find Stipple History Multiple. This effective brush lets you paint the white layer off with clear artistic strokes. This is a great graphic effect that, with some white background left intact, can be quite striking.

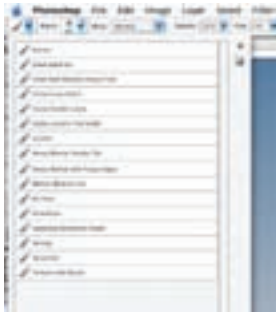
The Brush Engine has turned Photoshop from an image editor into a creative tool

Art History brush

Experiment

Brush options

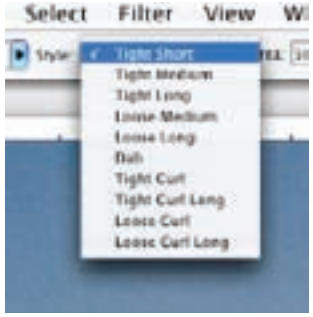
As with many Photoshop features and tools, there are several ways to use the Art History brush. All combine various parameters to make an impression. The idea is to experiment with different brush options and recreate various real-life media styles. Under the Tool Preset Picker, top left of the Options bar, you'll find many painting styles. Before starting work on your main piece, switch between these to familiarise yourself and explore the difference in style between Chalk Build Up, Granite, Pointillism, texture With Brush and others. Now move to the Brush Preset Picker and click on the little triangle on the top right to switch between media types. Find out what Wet Media Brushes means and which brushes are included in the category. Open a blank canvas and familiarise yourself with strokes from Assorted Brushes, Natural Media Brushes, Basic and more.



Style

Stroke control

The Art History brush is made of many elements, and all play an important role in the final look. The more familiar you are with the options, the better creative choices you will make. Open a simple bold image to experiment with and go to the Options bar. Select a colour and style, and apply to the canvas. The ten paint styles include different settings for Tight, Loose and Dab, and determine how closely the strokes you apply stick to the contours of the original image. Switch between styles to see the difference in application between them.



WORKS WITH | PHOTOSHOP 7.0 AND ABOVE

Blank background A painterly effect surrounded by clear white or black is highly effective. It draws the eye to the centre and gives impact. A soft Oil Pastel Art History brush was applied, going from the centre outwards. When enough of the painting is revealed, let go. Create a Snapshot, and you can go back to the same point and expand.

Tip

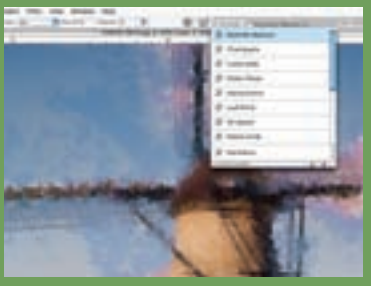
Brush size

Smaller size brushes will paint with greater detail and are a good starting choice. As you apply paint to canvas however, be flexible and adjust the size according to the image detail to be covered.

Three different effects

Experiment with the inspiring effects on offer

The beauty of the Art History brush is that you can achieve a wealth of results with extremely little effort. Here we look at a few of the options available to you…

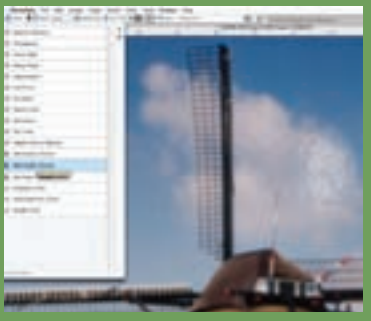


01 Butterfly Madness

Choose the Art History group of brushes in the Brushes palette, top left of the Options bar, and pick Butterfly Madness. You can spray butterfly patterns on the canvas to great effect with all the expected controls.

02 Pointillism

Pointillism has had a great impact on the art world. You can simulate its effect and give your piece this painterly look. Set Mode to Normal, Opacity to 100% and Style to Dab. Also, set Size Control to Pen Pressure to adjust point size as you go.

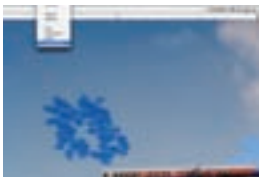


03 Add Clouds Texture

In the Tool Presets list are three texturising effects: Add Canvas Texture, Add Paper Texture and Add Clouds Texture. Select Add Clouds Texture, a soft brush and then experiment with different modes.

Blending modes

Interaction



It is possible to apply the Art History brush directly onto a photo, but we'll apply the brush to a new, separate layer. This will produce more creative options, including interaction with the original image underneath. Go to Painting Mode in the Options bar where you will find seven different modes: Normal, Darken, Lighten, Luminosity, Colour, Saturation and Hue. Blending modes determine how its pixels blend with those of the layer underneath. The blending modes in the Options bar itself control how a painting tool of your choice affects pixels in the image. To see the effect of each mode, open any image in Photoshop, create a new layer and apply strokes. When you're finished, switch colour modes to see the effect.

Brush options

Design a brush

The Brushes palette is where you shape the characteristics of the brush stroke. Open the Brushes palette and observe the different aspects of brush creation. Brush Shape Dynamics, Brush Scattering, Textured Brush options, Dual Brushes, Colour Dynamics Brush options, Other Dynamics Brush options and Other Brush options all include controls that affect the brush shape, colour, size and application. Experiment with the different settings, bearing in mind that it would be impossible to cover all combinations. You will however, get a sense of what each control does and how it affects the brush of your choice.

GET PAINTING WITH THE ART HISTORY BRUSH

It's easier than you think to become a creative genius!

It's really easy to create a digital painting with the Art History brush. All you need is a photo to base your painting on and some clever use of layers…

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
40 minutes

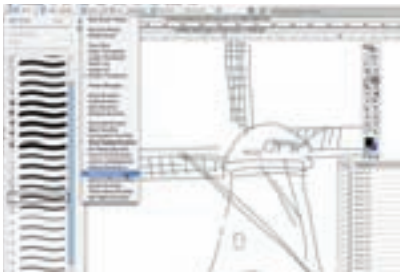
YOUR EXPERT
Hannah Gal

ON THE CD
Windmill image

01 Open the windmill from the CD Create a new layer over the background by clicking the Create New Layer icon at the bottom of the Layers palette (second from the right). Alternatively, you can click on the little triangle at the top right of the palette and scroll down to New Layer. By now you will have decided which artistic brush effect you wish to apply. We chose Charcoal.

02 Sort the background Decide on what colour you wish your background to be. With your new layer selected, go to Edit>Fill. Be sure to set Mode to Normal and Opacity to 100%. If you have time, create one black and one white layer, and then examine the effect of your chosen tool on the different colour backgrounds. You could also go for a more traditional off-white.

03 Set some guidelines Create a new layer, making a total of three. You always have the option to erase or simply turn off an unused layer. Choose the Pencil or any small brush at low opacity, and in the newly created layer, sketch the outlines of the windmill image underneath. This will serve as a guide in the application process. You could also lower the layer opacity to see the photo.



04 Pick the brush In the toolbox select the Art History brush. The History brush shares space with the Art History brush (shortcut Y, and Shift+Y toggles the two). In the Brushes palette hit Natural Brushes. Choose to Append to open the selection. Click the 41-pixel Charcoal brush. Set style to Tight Long, Area to 70, Tolerance Level to 30 and Brush Opacity to 75% to allow some transparency.

05 Tablet time If you have not done so already, now is the time to go to the Brushes palette on the top right of your screen, and set Graphics Tablet preferences. These have a direct effect on the brush look and application style. Be flexible as you go along, but start by setting the size and opacity to be controlled by Pen Pressure.

06 Start painting A small size brush will leave more of the original detail intact, so is an ideal size to start with. In the History palette create a new Snapshot. In the new (white or black) layer above your main image, apply paint. Apply light strokes to begin with, remembering that you always have the History palette for stepping back. Follow the image outlines you created previously.

Play it safe

Snapshots

Create Snapshots often. This allows you to retrace your steps. The more Snapshots, the more you can bring back previous states. The History palette is also a source of previous states. It lists changes such as filters, effects, brushes, etc. If you haven't created a Snapshot after applying an effect and wish to go back to the pre-effect image, set the source to the relevant state in the History palette.

Tip

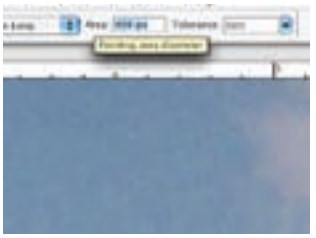
Filter effects

Combine a filter effect with the Art History brush strokes. Apply a filter to the image, create a Snapshot and apply paint to get various painterly effects.

Twirl effect

Using areas

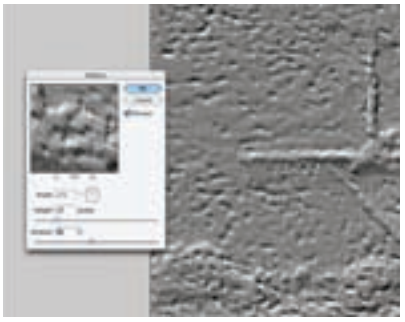
The best way to learn about the different brush elements making up your Art History brush is by experimentation. After you select your brush, one of the parameters you need to set is Area. This refers to the area covered by the paint strokes. The greater the size you specify, the wider the covered area is and the greater the number of strokes applied. As you can see, the brush strokes have a twirling end; apply the brush at different settings and see how far these twirls go. For easier selection, click on the word 'Area' and keep pressing. Slide the stylus pen to the left and right to set the level.



TIP | VISIT **WWW.SXC.HU** FOR LOADS OF SOURCE IMAGES TO TRY THE BRUSH OUT ON. THIS WINDMILL CAME COURTESY OF G BRAKKEE, IMAGE ID 348469_9619

07 **New brush** After applying the Charcoal brush to the greater part of or the entire image, fill in detail with a smaller brush. Try a 20-pixel Charcoal brush which is set to Tight Short, with Area at 30 and Tolerance at 70. Adjust the pressure according to image need, bearing in mind that heavier pen pressure will create a wider brush stroke and lighter pressure will result in a narrower one.

08 **Applying new modes** When your image is covered and you don't need more paint, experiment with blending modes in the Layers palette and with lower opacity. Switch the blending mode of the top layer to Overlay and note the interaction with the image below. To create a 3D illusion and add depth, go to the Layers palette and duplicate the painting layer and then go to Image>Adjustments>Desaturate.



09 **Texture** If you haven't got CS2, got to Image>Adjustments>Hue/Saturation and desaturate that way. Next, go to Filter>Stylize>Emboss, or double-click on the layer to bring up Layer Styles. Now apply Emboss to the greyscale layer using the above settings.

Tip

Bring detail back

If you feel that the strokes have taken too much of the detail away, bring it back. Duplicate the original layer and place it at the top of your Layers palette. Select the new layer and go to Filter>Blur>SmartBlur. Experiment with different Radius, Threshold and Quality, but set Mode to Edge Only.

10 **More dimensions** With the greyscale layer selected, go to the Layers palette and change the blending mode to Overlay. You have applied a 3D look to the paint. Different levels of emboss will create a different effect.

11 **Other texture options** To add texture, go to Filter>Texture>Texturizer or try Rough Pastels, Filter>Artistic>Rough Pastels. To use the History Brush's own, go to the Brushes palette, and with History Brush selected click the Add Paper Texture brush. In the Textures list in the Options bar, select one and apply. You're using a brush to apply texture to the canvas. It's best to apply texture to a separate layer and not your painting layer.

12 **Lighting Effects** Lighting Effects' texturising feature is an enhancement to any image. Go to Filter>Render>Lighting Effects and select Directional Lighting. Click on White is High and choose an Alpha channel. Apply and experiment further with different levels of height.

Fade effect

Two Fade options

In the Brush palette is the Brush Shape Dynamics category. The Fade option here fades the size of your brush between the diameters you set. It simply spreads the stroke over the number of steps specified by you, ranging from 1 to 9999. If you enter 20 steps for example, the brush will fade in 20 increments. To fade an entire effect, brush or filter, start by applying an effect to your image. Now go to Edit>Fade. The effect you applied will follow the word 'Fade'. Adjust the slider to the Fade amount you need and apply a suitable mode.

Tip

Preparation

To create depth of field, use a gradient or select the area to be in focus, apply a high Feather level and Sharpening, then Inverse and apply Gaussian Blur.

Scale texture

Add texture

In the Art History palette you can add paper or canvas texture to an image. Apply the texture to a separate layer and cover it entirely. You can control the texture via Edit>Fade, changing the blend mode in the Layers palette and more. You can also affect it by increasing its size. Select the texture layer, load the selection and go to Edit>Scale. Increase the size of the layer to see the changes.

DELVE DEEP INTO THE GRADIENTS TOOL | **NEXT ISSUE**

KEY SKILLS COVERED
What you'll learn

BLENDING MODES
SELECTION TECHNIQUES

Blend your way to a digital collage

Producing a creative collage composition is easy with Photoshop's vast selection of diverse layer blending modes

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
30 minutes

YOUR EXPERT
Zoe Mutter

ON THE CD
Source files

Layer blending modes are an incredibly powerful feature of Photoshop and they can greatly enhance compositions. However, they generally tend to be underused.

Located at the top of the Layers palette, they work by adjusting the way the colours of a layer are blended with the contents of the layer underneath it. With 22 different blending modes to choose from, an extensive variety of effects can be created in your work.

If you want to achieve a visually striking effect quickly and easily, experimenting with layers will enable you to judge which one best suits your image. You cannot change a background layer's blending mode, since no layer can be positioned beneath it in the Layers palette.

Because of the way pixels on a layer interact with the pixels of the layer below it and are altered using blending modes, complex and very attractive effects can be produced when multiple modes are applied within the same composition. This technique effectively produces a montage look if you are working with many images that are combined in the composition, similar to scrap booking. You can not only produce some great effects with images, but also by applying them to text or even brush strokes that are being incorporated into a design.

It's quite easy to get carried away with different combinations of layer blending modes – the possibilities are endless. You don't even have to stick to layering images that are different on top of one another, but can also duplicate the same image onto multiple layers.

Blending modes feature in both Photoshop and Photoshop Elements, so there is no excuse for not experimenting and producing some fantastic effects!

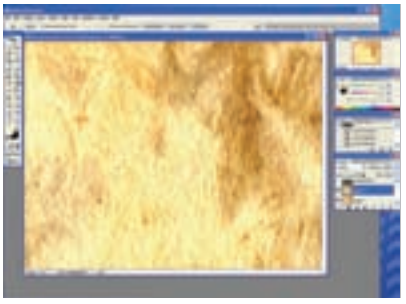
WORKS WITH | PHOTOSHOP 7 AND ABOVE, PHOTOSHOP ELEMENTS 3.0 AND ABOVE

BEGIN TO BLEND

Experiment with blending modes as well as layer opacity

01 Decide on your theme Blending modes are versatile and can create great effects when applied to a variety of types of image. It's worthwhile having an idea of your composition's topic before you begin your work, so just open up images and see how they work together.

02 Time for texture It is a good idea to incorporate textures or unusual surfaces, making your image appear fuller and more interesting. Blending modes allow you to combine a textured surface with an image effectively, as the colours are integrated. Collect textures from stock photography sites, by scanning textured paper or photographing surfaces. Open the image 'paper' from the CD.



03 Paper layers Copy and paste the paper into the composition. Label the layer 'Paper 1'. Right-click on Paper 1 in the Layers palette and select Duplicate Layer. Name this layer 'Paper 2', making sure it's at the top of the palette. Leave the layer blending mode of Paper 1 on Normal and set the blending mode of Paper 2 to Overlay with Opacity at 100%.

04 The dominant image Now that you have added a textured surface, choose your first image to apply. We have used a dominant image of pink flowers in front of a seascape, and shall be adding elements to it. Next, open 'pink flowers' from the CD.

05 Copy and paste Select Edit>Copy, move to your composition and pick Edit>Paste. Name this layer 'Background 1'. When using blending modes you'll often build up layers of the same image on top of each other and experiment with their blending modes until happy. Copy this layer, place it on top and name it 'Background 2'.

06 Allow the texture to show through As you want the texture to show through, set the blending mode of 'Background 1' to Linear Burn and 'Background 2' to Overlay. This has the effect of blending Background 1 with the paper texture underneath it. You can experiment with the effect by adjusting the opacity of layers. Move the opacity of 'Background 1' to 67% and then 'Background 2' to 19%.

07 Layer the textures We wanted more texture added to our image, so a close-up section of pine trees was selected. Open the image 'pine tree' from the CD. Copy and paste it into the composition. Make sure the layer is at the top of the palette, set the blending mode to Soft Light, leaving the opacity at 100%. Name this layer 'Pine tree 1'.

Expert Tip

Layer labelling

When creating a composition using blending modes, you're going to end up with a lot of layers. This can become quite confusing in the Layers palette. Making sure you label each layer as you create it makes it easy to quickly access each element making up your image.

Tip

Photograph backgrounds

When taking photographs to use in your composition, save time and consider the background of your main focal object. In our composition the pink flower was the focal point. The flowers we photographed conveniently had a sea background behind them, that we could use in the composition. Therefore we did not have to select them from it.

Put blending modes into practice

The techniques we've shown here for creating a composition using blending modes can come in handy for a variety of different projects. The murky, multi-layered effect you get is perfect for bringing other objects to the forefront, whether it's a photo or text. Below we've given three ideas to try…

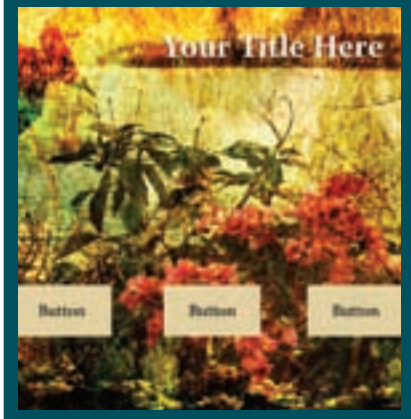
01 Photo frames

When taking photos, think about which elements and shapes may be useful for your projects. This frame was created using an image of a hedge archway that was copied and flipped to form the bottom half. Layers of flowers and textures were added to this, creating a perfect frame for a photo.

Mr and Mrs Taylor request the pleasure of your company at the marriage of their daughter Anne Taylor and Mr Tim Jarrett at 3pm, June 20th at Halstead Parish Church

02 Party invitation

The same method of constructing the frame was applied to this example. However, instead of a photograph being placed in the centre, a piece of textured paper replaced it. Using an appropriate decorative font such as Lucida Handwriting, the text of the invitation was then created.



03 DVD/web menus

Blending mode compositions are very versatile. You can keep adding to a collage indefinitely. Our example piece would be ideal for a website or DVD menu background – or if spaces are created where other images can appear prominently, menu buttons can then be incorporated.

MAKE THE GARDEN GROW

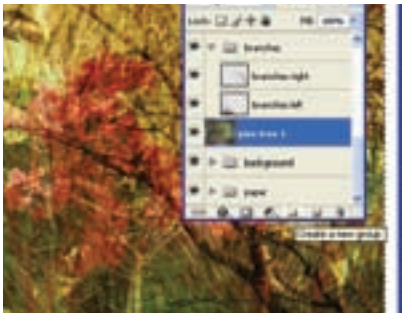
Introduce different elements, colours and textures

08 Floral fancy

We can add to the image of pink flowers, the focal feature, by opening the image 'yellow flowers'. Copy and paste it in the composition. Position it at the bottom of the image, below the pink flowers. Set the blending mode to Vivid Light, with the opacity at 69%. Name this layer 'Bottom yellow flowers 1' and move it to the top of the palette.

09 Further floral fancy Duplicate the 'Bottom yellow flowers 1' layer and name it 'Bottom yellow flowers 2'. Set the blending mode to Soft Light with the opacity at 69%. You can keep adding layers of the same image and adjust the blending modes until you are happy with the effect.

10 Position the branches Adding more branches to either side could enhance the image. Open the images 'branches left' and 'branches right' from the CD. Position 'branches left' to the left of the yellow flowers at the bottom of the canvas and 'branches right' to the right, as we have. In the Layers palette place them above 'Pine trees 1'.



11 Creating groups As you acquire more layers it gets confusing. Click the Create a New Group icon in the Layers palette. Select similar layers in the palette and drag them into the group (folder) you've created and name accordingly. Only group layers that are next to each other or you'll affect how they blend.

12 Fly away Now open the image 'bird' from the CD. Copy and paste it into the composition above your Branches group in the Layers palette and call it 'Bird 1'. Duplicate the layer, calling it 'Bird 2'. Set the blending mode of 'Bird 1' to Soft Light with an opacity of 23% and 'Bird 2' to Overlay with an opacity of 100%.

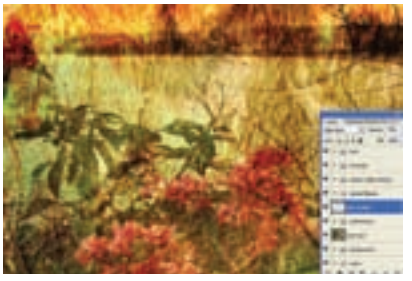
ACCENTUATE WITH TEXTURE

Overlay areas of texture on elements of the image you want enhanced

13 **Incorporating surfaces** Now the composition is taking shape but would benefit from applying more textures to certain areas. Open 'wall texture 1' from the CD, copy and paste it, and place it behind the bird. Set the mode to Color Burn on 51%. Open 'wall texture 2' and place it behind the pink flowers. Set the blending mode to Overlay at 84%.

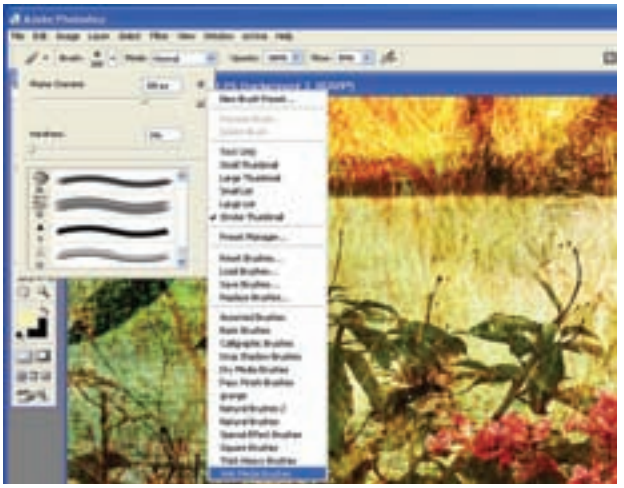
14 **Assemble the textures** Open 'wall texture 3' and place it in the bottom left of the composition. Set the blending mode to Overlay on 100%. Position these layers in the palette above Pine tree 1. Group the three texture layers, calling the group 'Wall textures'. These textures were created by taking photographs of different surfaces of wall and rock face.

15 **Plant more flowers** Open 'flowers left' from the CD, copy and paste it, placing it in the left of the composition. Repeat this with 'flowers right', placing it in the right of the canvas. Set their blending modes to Pin Light with an opacity of 50%. Select both layers and group them, calling the group 'Corner flowers'. Position this above 'Wall textures' in the Layers palette.



16 **Use abstract areas of other photographs** Open 'sky section', a sky strip selected from another photograph using the Rectangular Marquee set on a Feather value of 40px. Copy and paste it into the composition, moving it to the top right of the canvas, overlaying the area of land. Set the blending mode to Color Burn with an opacity of 73%. Place it below 'Corner flowers' in the palette.

17 **Fine-tuning the main image and texture** Open 'pink flowers' again from the CD, and copy and paste it. Set the blending mode to Overlay with an opacity of 43%. Open 'pine tree' again, and copy and paste it. Set the mode to Overlay with an opacity of 18%. Ensure these layers are at the top of the palette. You can adjust any of the blending modes and opacities to suit your taste.



18 **Create a stippled and textured effect** Blending modes can also be applied to brush strokes, creating stunning effects. Double-click the foreground colour swatch in the toolbar to bring up the Color Picker. Enter the values Red-246, Green-236 and Blue-176. Select the Brush tool in the toolbar. In the top Options bar click the arrow and choose Wet Media Brushes.

19 **Bring in the brushes** From the selection of Wet Media brushes choose the brush called Heavy Stipple on a size setting of 200px and a flow of 50%. Create a new layer and use the brush to lightly draw over the area where the bird is. Now set the blending mode of the layer to Overlay with an opacity of 100%.

Tool School

Selecting methods

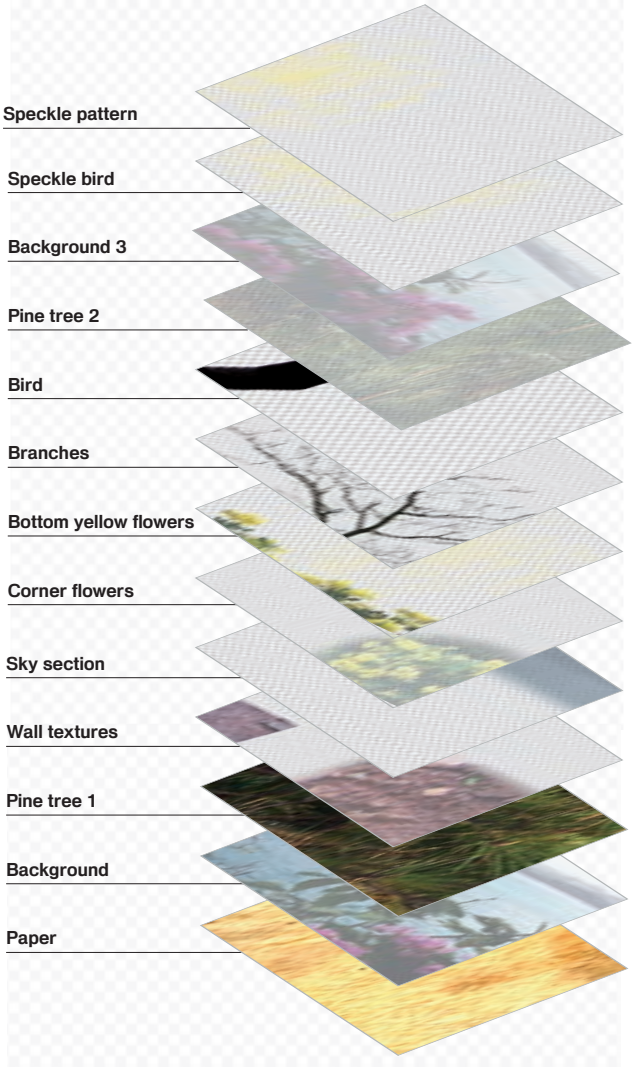
We have provided elements on the CD that have already been selected and cut out. There are many selection methods depending on the complexity of the image. The bird was against a clear blue sky and was selected simply using the Magic Wand and inversing the selection. Most of the other elements were selected from their background either using the Magnetic Lasso tool or using Channels (which we have described in this issue's Focus On on page 62).

20 Apply the brush to selected areas

Apply this same Stipple brush method in other selected areas of the image, adding texture. We chose to paint lightly over the bottom left and branches in the centre. Set the blending mode of this layer to Overlay again. Make sure these two layers are at the top of the palette.

The layer structure

The elements of your blended collage



BLENDING MODES

Find out what your choices are

We've experimented with a lot of blending modes in this tutorial, but there are a whopping 22 different modes to pick from. While this gives you lots of creative options, it can also give you a headache if you have to rely on guesswork to discover what each one does. So we've put together an at-a-glance guide to help. We have used two files from the tutorial to show this – the textured paper and main seascape image – and then applied each mode. The paper was at the bottom of the layers, with the photo on top, and we've noted the Opacity setting of each because this affects the intensity of the effect.

Normal

There's no blending going on here because the Normal setting treats each layer as a completely separate entity.

Soft Light

Lowers contrast in the blend layer. Depending on the blend colour, it lightens or darkens the base. We set opacity to 63%.

Darken

All of the light pixels in the base layer are darkened. However, the dark pixels will remain unchanged. Set at 80% opacity.

Pin Light

If the blend is lighter than 50% grey, dark base colours are replaced. If darker, light colours are replaced. Set to 63% opacity.

Color Burn

Contrast is boosted in the base colour by making the shadow areas darker and the highlights lighter. We used 77% opacity.

Hue

The blend layer's hue is applied, keeping the saturation and luminosity values of the base colour. Set to 63% opacity.

Lighten

Lightens base colours that are darker than the blend layer, but ignores colours that are lighter. We used 63% opacity here.

ALERT! | YOUR LAYER POSITION WILL AFFECT HOW BLENDING MODES AFFECT AN IMAGE, SO STUDY THE LAYER STRUCTURE ABOVE!

Dissolve
This blending mode gives a chalky texture. The higher the opacity setting, the more solid the result. We used 55%.

Color Dodge
Light blend layers lighten base colours. The effect is more subdued with dark blend layers. Above is 63% opacity.

Linear Dodge
Light blend layers boost the base colour's brightness. Is subtler when a dark blend layer is used. Opacity is set to 63% here.

Overlay
Darkens dark base colours and lightens light base colours while retaining the dark and light values of the original. Above is 63%.

Multiply
Dark blend colours darken the base colour and light colours will just tint the base colour. Set at 89% opacity.

Hard Light
Any light blend layers will lighten the base colour, while the dark blend layers will darken it. We used 63% opacity.

Vivid Light
Dark blend layers increase contrast and darken the base colour. Light blend layers do the opposite. Above is 63% opacity.

Linear Light
Dark blend layers darken the base colour by decreasing brightness. Light blend colours do the opposite. Set to 63% opacity.

Linear Burn
The blend colour darkens the base colour. A white blend colour will have no effect over the image. Opacity set to 80%.

Hard Mix
Reduces base colour to flat colours. Dark blend layers produce more black, light ones produce more white. Set to 63% opacity.

Difference
Inverts the base and blend colours in light blend layers. The darker the blend, the more subtle the effect. Set to 63% opacity.

Exclusion
Dark blends grey out the base colour; light blend layers invert the base colour. A similar effect to Difference. Set to 63% opacity.

Screen
This blend mode is most effective when used with a light blend layer – it lightens the base colour. We set ours to 71% opacity.

Saturation
The colour of the blend layer's saturation is applied. The hue and luminosity of the base colour is retained. We used 63% opacity.

Color
The saturation and hue of the blending layer is applied. Details are preserved, so it's good for monochrome. Opacity set to 63%.

Luminosity
Luminosity values of the base colour are replaced by the blending layer. An inverse effect from Color. This is set to 63% opacity.

The Dual Brush settings

Why work with one brush tip when you can have two? Welcome to the dual brush…

Over the past few issues we've shown how the settings in the Brushes palette allow you to modify, tweak, and in some cases completely obliterate the original look of a brush. So far these settings have dealt with single brushes, but the Dual Brush option allows you to bring another brush tip to the party, giving you a wealth of brush options.

After picking a brush as normal, a visit to the Dual Brush area will allow you to pick another brush from the same set. The two tips will be used together in your strokes, which is an excellent way of creating grunge or textured effects. This particular brush control also has the bonus of seven blending modes, which control how the brush tips react to each other. As you make a mode selection, you can see the result in the ever-handy preview window at the bottom of the Brushes palette. But if you want to brush up on your blending mode skills, turn to page 54 for a visual guide.

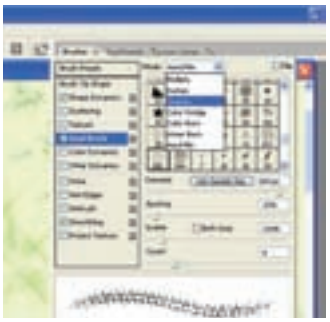
In addition to different modes, you can also alter the diameter and spacing between each brush tip, which opens up further options. You can even control how many brush tips are applied to each stroke.

Opacity:
Flow:
The Diameter setting The Diameter setting controls the size of the dual brush tip. You can either enter a value in pixels ranging from 1 to 2500 or drag the slider to the desired value.
The Spacing setting The Spacing setting controls the distance between all the brush marks in a stroke. You can either enter a value in percentages ranging from 1 to 1000, or drag the slider to the desired percentage of the tip diameter.
The Scatter setting This lets you specify how dual tip brush marks are spread in a stroke. When Both Axes is selected, they are distributed in a circular direction. When not, the brush path is smoother and curvier. Scattering percentage can be controlled by entering an amount or using the slider.

Choose and use

Pick one of the modes

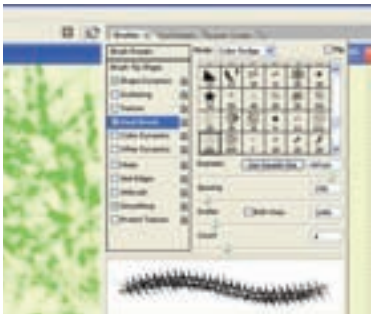
Mode selection is a great feature of the Dual Brush settings. The modes control how the two brush tips work with each other. There isn't a default setting for them, so to keep the brush as original as possible try to pick one of the modes that give less dramatic results. However, if you want those kind of results then do exactly the opposite!



Spot the difference

Normal and dual brush

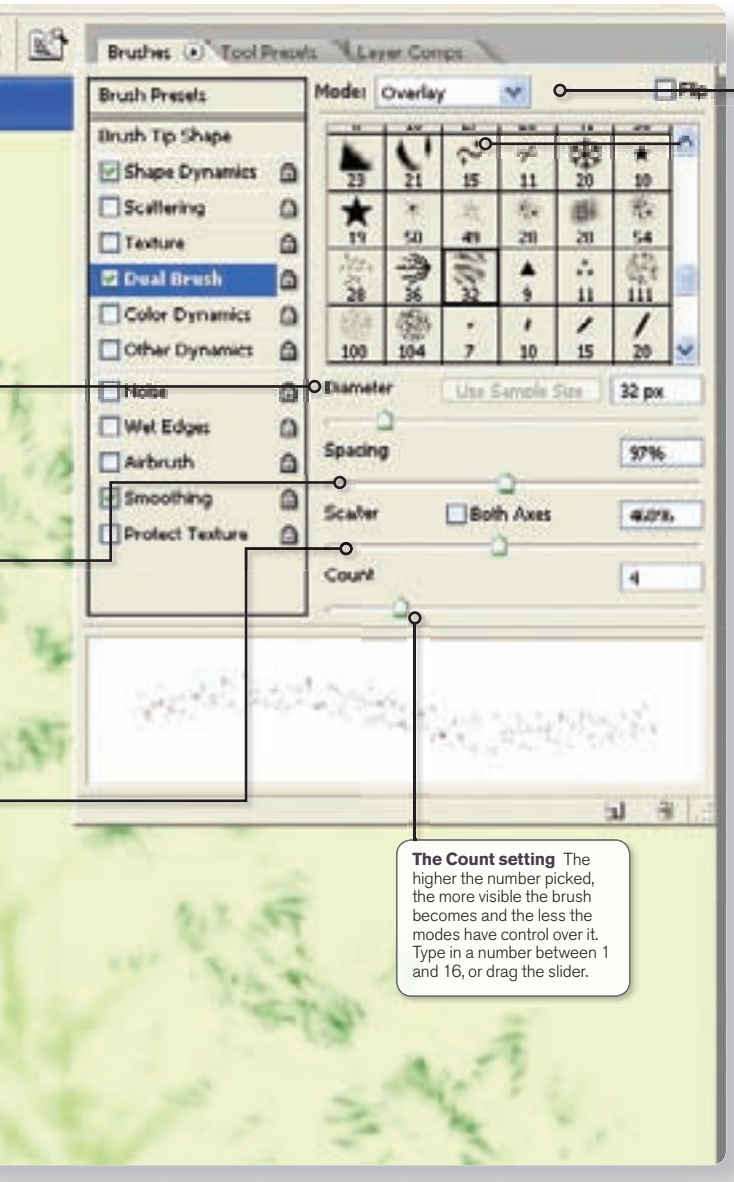
If you'd use a brush in the normal settings (ie, not changing anything except the size), then the brush would look almost exactly the same. The Dual Brush settings, combined with the blending modes, can make the brush look radically different. Every blending mode has a different influence on the brush being used, and every single setting again influences the brush in different ways. It's up to you to figure out the exact settings that work for you.



Tip

Learn from layers

You can use the experience you've gained from working with layers to predict what the blending modes will do to your brushes.



Mode selection The selection box is located right above the Sample Tip area – you can choose from seven modes: Multiply, Darken, Overlay, Color Burn, Linear Burn and Hard Mix.

The Count setting The higher the number picked, the more visible the brush becomes and the less the modes have control over it. Type in a number between 1 and 16, or drag the slider.

Tip

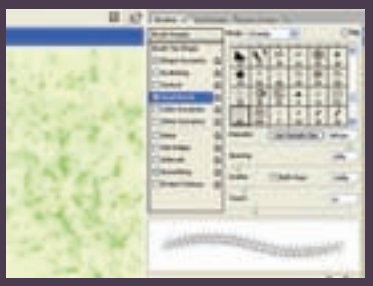
Back to the start

There is also a Use Sample Size option, which is available once you pick a different Diameter setting, as the two are connected. It's basically a quick and easy way to return to the original size. The actual size of the brush is still controlled by the Master Diameter.

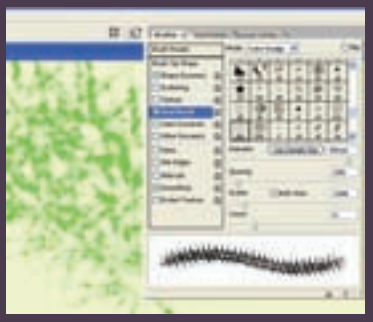
The Mode options

Make the most of the Dual Brush controls

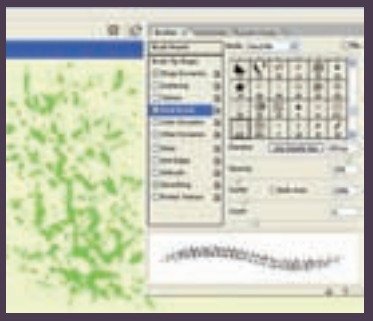
One of the best things about the Dual Brush control settings are the Mode options. Here we'll take a look at a few of them and see what you can expect.



01 Overlay mode Overlay makes the brush a bit brighter than it originally was, and is a good one to pick if you want a more subtle result.



02 Color Dodge mode This setting will reduce the brush to almost complete black and white, depending on the settings you pick. It makes the brush look very hard.



03 Hard Mix mode This one is only available for the Dual Brush control settings, and it basically makes the brush look a bit more contrasty and hard.

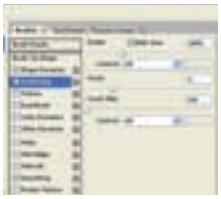
Give yourself space

Add breathing room to brushes

The Spacing slider is one of the most effective settings in the Dual Brush options because it allows you to determine how much space appears between the two tips. A low setting will bunch the two close together, while a higher setting will obviously add more space, allowing you to see both of the brush tips. Both choices are extremely effective and deserve investigation.

Two settings

Two worlds collide



The Dual Brush control settings happen to be a cross between two other control settings, namely Brush Tip Shape settings and the Scattering control settings. This can save you time if you'd prefer to fiddle with just one control setting rather than two. Don't forget that it's only a cross – for the real work you need the settings on their own – but it definitely doesn't hurt to try and use Dual Brush first of all.

Texturise!

Adding texture is a breeze

One of the biggest perks of using the Dual Brush settings is that they can help make your brush look grungier because they allow you to easily add texture to the brush. Simply pick the blending mode you wish to use and fiddle around with the remaining settings. Some of the stronger blending modes can definitely give more kick to the end result, but try and use all the settings together for the best effect.

NEXT MONTH | LIVEN UP BRUSHES WITH THE COLOR DYNAMICS SETTINGS

AFTER

BEFORE

KEY SKILLS COVERED

What you'll learn

- SPHERIZE FILTER
- APPLYING HIGHLIGHTS
- ELLIPTICAL MARQUEE
- LAYER STYLES
- DODGE TOOL

Create 3D water droplets

Add glistening beads of water to your macro shots

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
About 20 minutes

YOUR EXPERT
Zoe Mutter

ON THE CD
Starter leaf

If you enjoy taking macro photographs of plants, you'll know it can be hard to capture water droplets resting on them effectively.

It's easy to replicate water droplets using Photoshop. One advantage of this method is that you can choose the placement and size of the droplets, customising the watery effect. Our image of a leaf is well composed but needs some life added to it. The most effective way to create movement and excitement is to add a few glistening droplets of water.

We've chosen to not only have them resting on the surface of the leaf but also dripping off the end, in mid air. This gives the impression that you're a very skilled photographer and have carefully captured this moment. Using a range of Photoshop features, you can produce droplets that not only appear three-dimensional but also distort the surface below them. It can be difficult to get the balance right when creating a shadow around the droplet without it appearing detached from the leaf.

There are many different ways of adding water droplets to objects in an image, but they can tend to look either cloudy or metallic instead of translucent. Water droplets naturally vary in shape and size, so be experimental when deciding on the form of your watery creations. The finishing touch, which has a great impact on the drops, is the addition of highlights and glints that are created by light hitting them.

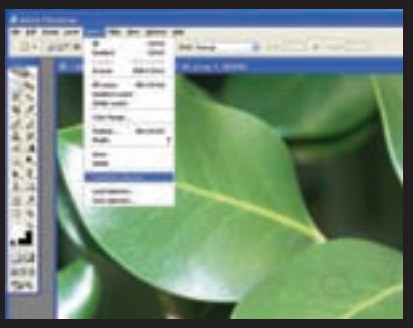
Try taking your own photos of natural objects, making sure they are composed creatively. Think about how your droplets will be placed within the photo. Will they be cascading off one leaf and onto another? The key is to be adventurous and experiment. As you'll be creating the droplets and highlights on separate layers, create many drops of different shapes and sizes, and simply turn off their visibility one at a time to experiment with their placement and composition.

WORKS WITH | PHOTOSHOP CS AND ABOVE, PHOTOSHOP ELEMENTS 3.0 AND ABOVE

SOGGY SELECTIONS

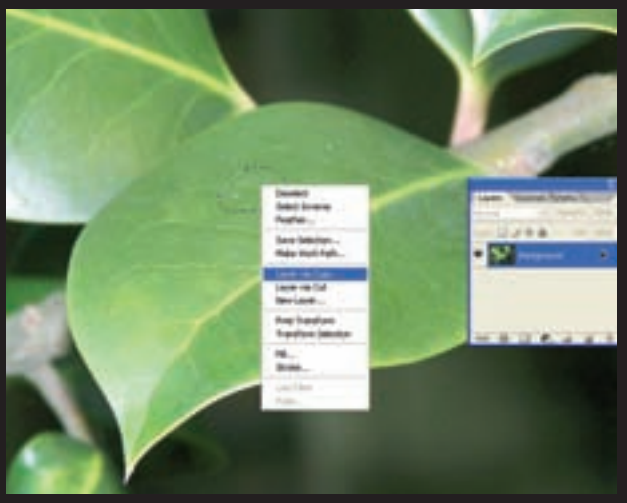
Use the Elliptical Marquee tool to create your droplets' outline

01 Starter image Open up the image 'leaf' from the CD. The method we'll be showing you can be applied to any other image, not just those of leaves and flowers. For example, why not try experimenting with different objects, such as creating droplets of condensation on a tin can or window pane?

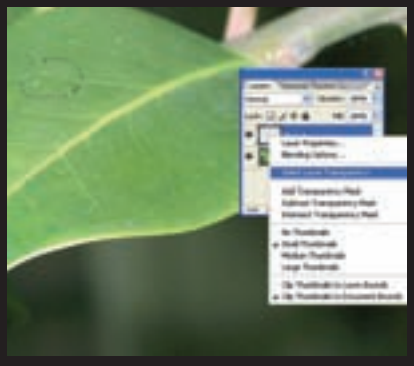


02 Droplet placement Choose a suitable place for your first droplet to be positioned. Select the Elliptical Marquee tool from the toolbar and drag out an area of an appropriate size. You can also adjust the angle of your marquee by choosing Select>Transform Selection and then rotate it using the handles.

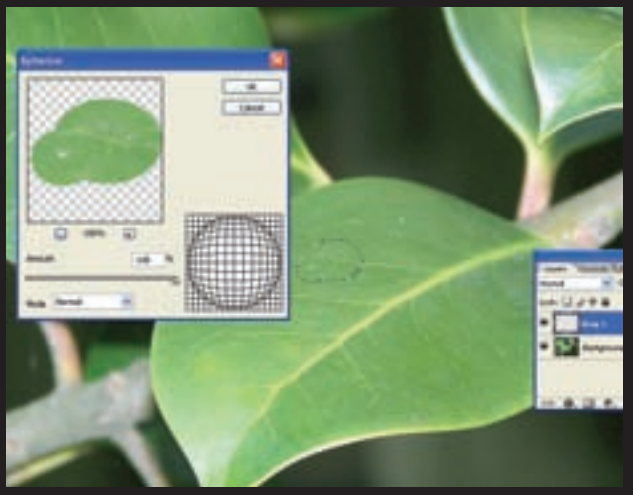
03 Create irregular droplet shapes If you want to adjust the size of your droplet, you can do so by adding smaller circles to it. Do this by ensuring that Add to Selection is selected in the top Options bar when you are using the Elliptical Marquee tool.



04 Select the outline Right-click (PC) or Ctrl-click (Mac) within the marquee selection outline. Choose Layer via Copy from the drop-down menu. This will create a copy of this area of the background in the Layers palette. Call the layer 'drop 1'.



05 Select Layer Transparency In the Layers palette right-click on the thumbnail for the layer 'drop 1'. Choose Select Layer Transparency from the drop-down menu. This will select the outline of your droplet layer.



06 Drippy distortion Now choose Filter>Distort> Spherize. Leave the settings on the default amount of 100% and Mode on Normal. This will not add enough depth to the shape, so select Filter>Distort> Spherize again.

Expert Tip

Beaming light

When creating water droplets, to make them look realistic you should always keep in mind the direction the light is coming from, which you can tell from the areas of light and shade in the image. In our leaf photo, the lightest area is to the left. By observing real images of water droplets, it can be seen that they have a small circle or glint to the left, and on the opposite side a thin rim of highlight.

Expert Tip

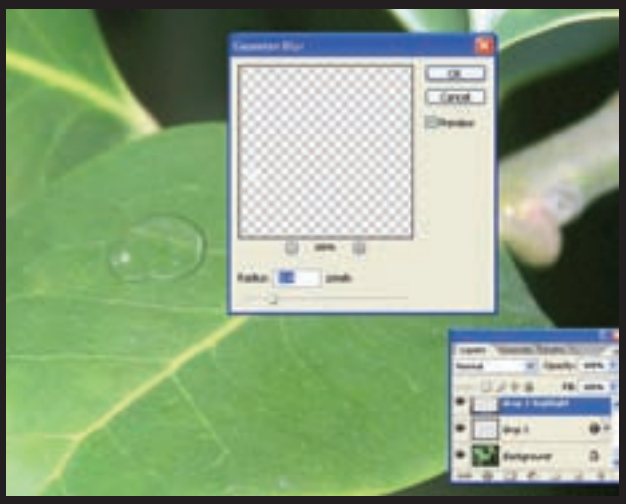
Transformed from drop to orb

The same method can also be used in the creation of an orb made from glass. This is effective because a similar type of distortion occurs when either of these two materials is placed over a surface.

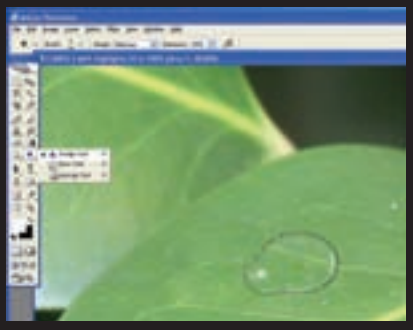
ADDING THE HIGHLIGHTS

Brush, blur and dodge your way to spectacular highlights

07 Adding depth to the droplet Double-click on the layer 'drop 1' to bring up the Layer Style window. Click on Drop Shadow, change Opacity to 59%, Angle to 175, Distance to 2px, Spread to 0% and Size to 5px. Select Inner Shadow and set Opacity to 13%, Angle to 175, Distance to 5px, Choke to 0% and Size to 25px.

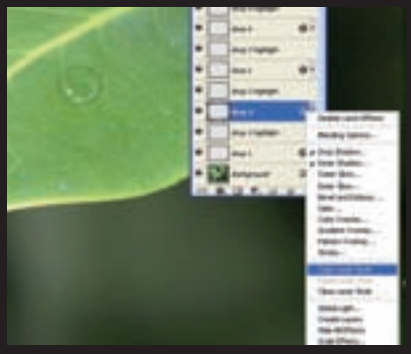


08 Place the first glint of light Zoom in to the image to see the droplet more clearly. Click the Create a New Layer icon in the Layers palette. Call this 'drop 1 highlight'. Select the Brush tool, with a foreground colour of white and a brush size of 12px. Place a highlight dot towards the left side, half way down the droplet. Choose Blur>Gaussian Blur with an amount of 3.4 pixels.



09 Additional highlight Ctrl-click (PC) or Apple-click (Mac) on the thumbnail of 'drop 1'. This brings up a marquee of the droplet. Select the Dodge tool from the toolbar, on a Size setting of 10px, Range set to Midtones and Exposure to 50%. With 'drop 1' active, use it sparingly around the bottom and right of the droplet's edge.

10 Duplicate your drips Repeat these steps to create the other droplets, making them different shapes and sizes. It looks particularly effective if they are placed over areas where there are veins, because the distortion is more apparent.



11 Quick layer styles A quicker way to apply the layer style to other droplets is to right-click the layer style of the layer and select Copy Layer Style. Move to your other droplet layer, right-click it and choose Paste Layer Style for it to be applied.

12 Falling droplets The droplet that's dripping off the end of the leaf and is suspended in mid air was created using a slightly different layer style. All of the other steps were the same, but when applying a layer style, the Inner Shadow settings were changed to: Opacity 13%, Angle 175, Distance 22px, Choke 0% and Size 32px.

Depth and distortion

Using the Spherize filter

The Spherize filter, found in the Distort suite, is the key element when it comes to creating the distortion that is formed when the water droplet is positioned on the leaf's surface. If the droplet is placed over a flat area of colour, this distortion is not as apparent and can make the drop look less realistic.

For example, this close-up of our leaf shows the effect that is created if the drop is placed near detailed parts of the leaf, in this case the central vein. There was no need to add highlight using the Dodge tool, because the lighter yellow created this effect for us.

For really big impact, experiment with applying water droplets over text in order to see the effect of the distortion.

eMag™

Read our comprehensive overview and you'll be swimming the channel in no time...

Channels

If you are new to Photoshop (or even if you're not) you may have never visited the Channels palette, but you can use channels to do a number of tasks. Their appearance in the palette will instantly put you in mind of layers, but they are very different. Instead of making up the various parts of a composite image, each channel represents a colour of the whole image. You can use this colour information to make accurate colour corrections or even to make selections ready for other edits.

Display the Channels palette by choosing Window>Channels. The type of image you have and what mode it is in will directly affect the number of channels that appear in the palette. An RGB image is made up of three 8-bit colour channels and therefore the composite image is 24-bit, whereas a CMYK image is made up of four 8-bit colour channels to form a 32-bit composite image.

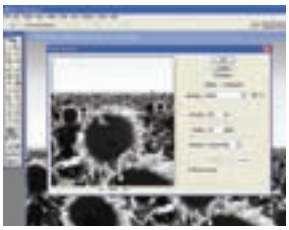
It is possible for you to add up to 20 new channels to use as masks. Masks are stored as alpha channels and can be stored and saved for use again. As this mask effectively hides or exposes parts of your image, you can combine these alpha channels, creating complex effects across your image and adjusting different areas. Alpha channels appear as greyscale, and can be modified using the Paintbrush. Black areas are safe while white areas can be edited.

Colour channels The number of channels depends on what mode your image is in. For example, our image here is in RGB mode and therefore has three channels – one for Red, Green and Blue, and then one where all of the channels are compiled (RGB).
Alpha channel If you choose New Channel from the menu at the side of the Channels palette, then a channel called Alpha 1 will be created at the bottom of the palette.
Splitting and merging channels Choosing Split Channels generates a greyscale document of each of your colour channels that you can then combine again by choosing Merge Channels.

Selections
Storing and using them

One handy use of channels is storing selections. Select an area using a tool such as the Magnetic Lasso. Choose Select>Save Selection to save it as a channel in your Channels palette as 'Alpha 1' – useful for adjusting a selection later. This doesn't affect other colour channels. To make a selection visible, click the eye icon next to it in the Channels palette. To load a selection, hit Load Channel as Selection in the bottom of the palette. Click the composite channel to see a selection as a marquee.

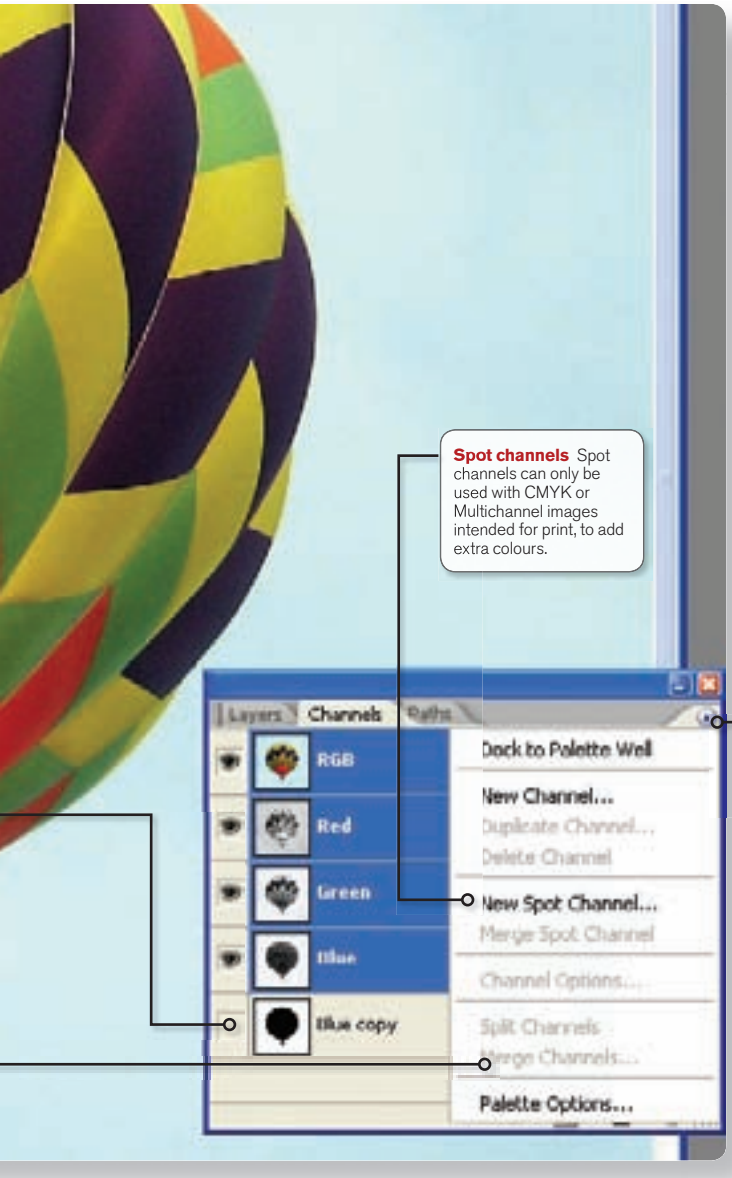
Sharpening selected areas
Clarity where it counts



Channels are ideal for selective sharpening, letting you select areas of an image. Use the same method as to select an area and save the selection, creating a channel in the palette – useful when one channel has more noise than others and you don't want to sharpen and accentuate this. We found the blue channel was noisier than others. Select the other channels by holding Shift while clicking them. Hit Filter>Sharpen>Smart Sharpen for the op to be carried out to one or more channels. When sharpening channels don't view them in colour, as the sharpness is less visible. You can also reduce channel noise via Filter>Noise>Reduce Noise: select the blue channel in the Advanced area.

Enhance colour
Improve images' tones

Channels can accentuate an image's colour. Copy the background layer and hit Image>Mode>Lab colour. Pick the Lightness channel in the palette and Image>Apply Image. In the Blending Mode pull-down select Overlay. Click the Lab composite channel and see the increased sharpness. Repeat for the other two channels, 'a' and 'b'.



Spot channels Spot channels can only be used with CMYK or Multichannel images intended for print, to add extra colours.

Channel options Bring up the pull-down menu by clicking on the small arrow. This will present a range of channel options. You can create, duplicate and delete a channel in the Channels palette.

Tip

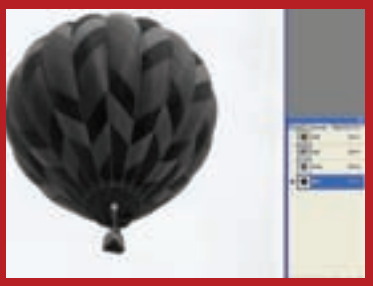
Change the channel

Access each channel quickly using the keyboard controls. To see the Red channel press Ctrl+1 (PC) or Option+1 (Mac), for Green press Ctrl+2 (PC) or Option+2 (Mac), and for Green press Ctrl+3 (PC) or Option+3 (Mac). If working with a CMYK then use the number keys 1 to 4.

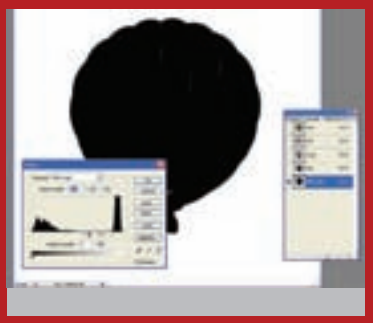
Create a mask

Don't be put off by complex selections

Sometimes you want to select an object from its background, but it all seems too complex. You can do this easily by first using channels then creating a mask.



01 Contrasting channel Open an image and go to Window>Channels. Find the channel giving most foreground/background contrast. We found this was the blue. Drag the blue channel to the Create New Channel icon.



02 Using levels Pick Image>Adjustments>Levels and move the Shadow slider right until the area you want is black. Pick the white eyedropper in the Levels window and click the background at its darkest point. Use a black paintbrush for any outstanding areas.

03 Making your mask Ctrl/Option-click the new channel. Choose Select>Inverse, and a marquee will appear around the edge of the area to be selected. Return to the Layers palette and the marquee line should still be visible. Click on the Add Layer Mask icon.

Spot colour channels

Useful for precise printing

Spot colour channels generate a new printing plate, ensuring this colour reproduces the same by the printers. It also makes the printing process more expensive. Select the area you want to make your spot colour and pick New Spot Channel in the Channels palette. A new channel, Spot Color, appears in the palette. Ensure the colour is deleted from the other channel or 'plate'. You can specify the solidity (percentage of ink) and colour.

Tip

Visualise the colour

The default Channels palette is in greyscale. To get colour, pick Edit>Preferences>Display and Cursors>Color Channels in Color.

Splitting and merging

Separate documents for each channel

In the Channels palette you can see what each channel of your image looks like by clicking it. View two or more colour channels at once by Shift-clicking them. To split all channels, click the arrow in the top right of the Layers palette and select Split Channels. This generates three documents, as our image is RGB. To merge the channels again, click the arrow in the Channels palette, select Merge Channels and click through each to join them.

KEY SKILLS COVERED
What you'll learn

- BLENDING MODES
- LAYER STYLES
- LINE TOOL
- SWATCHES

If needlework is not your forte, then have a go at doing it in Photoshop instead!

Create an embroidery effect

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approx 5 hours

YOUR EXPERT
Charlene Chua

ON THE CD
starter.psd and extra cloth shots

Once upon a time, very long ago, some caveman somewhere decided that he was sick and tired of being naked, so he made the first clothes.

And it didn't take long before the momentous decision made by this unwitting pioneer of the fashion industry led to the invention of accessories, followed by ornamentation – followed by all that other good stuff such as class, snootiness and have-and-have-nots.

So it was only a matter of time before something as inanely complicated as embroidery was created. If you've ever had the misfortune of sitting through a home economics class, then you probably already have a pretty clear idea about how time-consuming and painful embroidery can be. From threading teeny tiny needles, to transferring intricate patterns, and finally to painstakingly creating hundreds of minute little stitches, embroidery is a delicate art form that is about as infinitely beautiful as it is annoying.

Thankfully, these days, with a bit of patience and the right methods, digital embroidery can make thimbles a thing of the past.

In this tutorial, we'll go through the essential steps of creating your own digital embroidery, from picking out colours to tidying up that last stray stitch. We'll make use of a variety of tools and effects and see how the handy Layer Styles can be used to great effect in creating realistic stitches.

While this tutorial will definitely not take as long to complete as a real piece of embroidery, you may find that it's a bit more time-intensive than usual. Simply go at your own pace, and rest if you feel yourself getting tired or bored! And if all else fails, tell yourself 'Well, it could be worse – at least I'm not in home economics!'

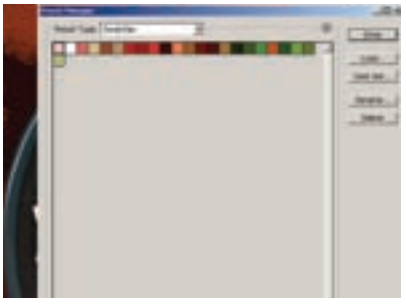
WORKS WITH | PHOTOSHOP CS AND ABOVE, PHOTOSHOP ELEMENTS 3.0

IT'S A STITCH-UP

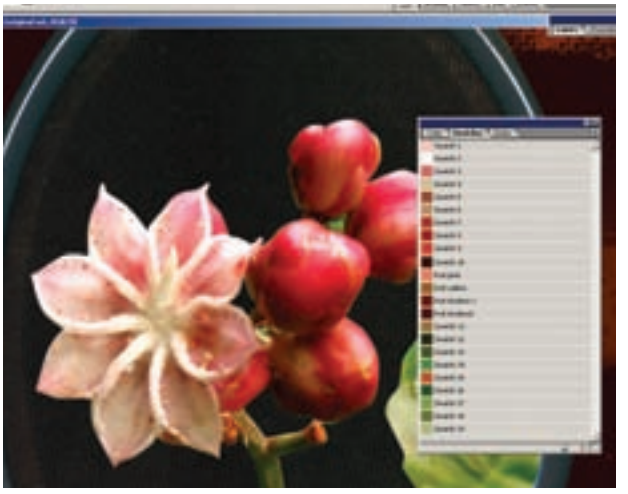
Prep the image

01 Set up Open up the file 'TUTE-START.psd' from the CD. You'll see a layer called 'Frame' and another called 'Flower'. For this tutorial, we'll be 'stitching' the flower, fruit and some leaves. The 'Flower' layer serves as a reference for form and colour. To begin, duplicate the 'Flower' layer, name it 'Flower 50%' and reduce its opacity to 50%. Hide this layer for now.

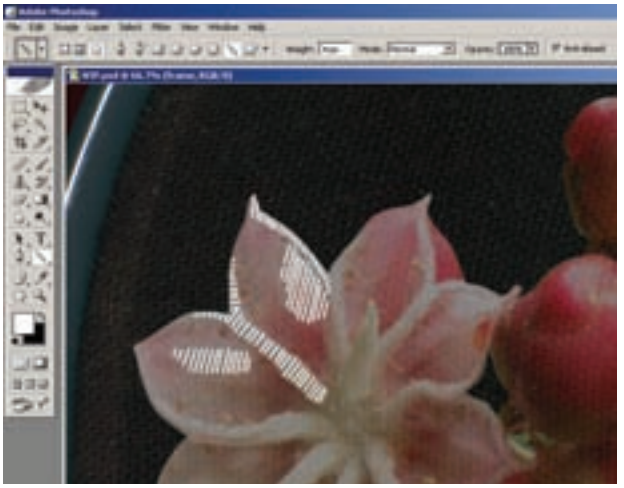
02 Making your stitch You'll be drawing stitches with the Line tool, which can be found in the Shapes sub-menu. Select your Line tool and change it to Fill Pixels mode. Set Weight to 4px, and make sure the Anti-aliased box is checked. Leave everything else at the default. Done! Now that's taken care of, we'll sort out your threads…



03 Setting up swatches Click on your Swatches palette (or hit Window> Swatches). The Swatches palette is a handy tool for storing colours you intend to reuse. Toss out the default swatches so that you don't get confused later – click the triangle button in the top right and select Preset Manager. Use this to select all the existing swatches and press Delete.



04 More swatches To create a Swatches palette from the flower photo, pick the Eyedropper tool and then click on an area. Click the arrow in the Swatches palette and then pick New Swatch. Name if you like and click OK. These will be your stitching colours. Pick about six colours each for the flower, fruit and leaves.



05 Stitching time! Hide the 'Flower' layer and show 'Flower 50%' instead. Create a new layer, name it 'Stitches', and move it above 'Flower 50%'. Switch to your Line tool and start stitching. Select a colour from your swatches and just draw lines to create stitches. All you're doing is tracing over the photo. Hold down Shift while you draw your line to keep it straight.

06 Keep at it It takes a while to stitch over the whole image, but hang in there. Don't give up and create huge stitches – these will look fake and pretty ugly. Try and keep the spaces between your stitches relatively even. You can vary your stitching angles for effect. When you're done, your artwork should look something like this.

Tool School

Saving swatches

The Swatches palette is a very handy tool when you need to create artwork with a limited or repeating set of colours. Photoshop comes preset with a number of swatch libraries; to load one, click the top right triangle in the Swatches palette. Choose from the list, or click Load Swatches to browse for a specific library. Clicking Save Swatches can save custom sets, such as the set you made for this tutorial.

Tip

Subjects and surfaces

You can choose to stitch practically anything as long as it has sufficient contrast. If you're thinking of using your own artwork for this tutorial, try finding a picture with a good variety of colours (stitching a picture of your iPod may not be such a hot idea!). For surfaces, try different cloths that have a smooth to medium-smooth texture. Scrounge around the house for antique-looking frames for added effect.

Web Resources

Embroidery for experts

Embroidery has been used for decorative purposes for eons, and it's little wonder that it's become an integral part of many cultures. And because of this, there are literally hundreds of different styles of embroidery throughout the world. For an international perspective on this craft, check out these websites:

Chinese Embroidery: **www.chinahighlights.com/travelguide/embroidery.htm**

A History of Embroidery: **www.swfeast.com/embroidery_resources/embroidery_history.html**

Embroiderers' Guild: **www.embroiderersguild.com/**

Native American quill embroidery: **www.nativetech.org/quill/quill.html**

Indian 'Kasuti' embroidery: **www.indian-embroidery.com/kasuti-embroidery.html**

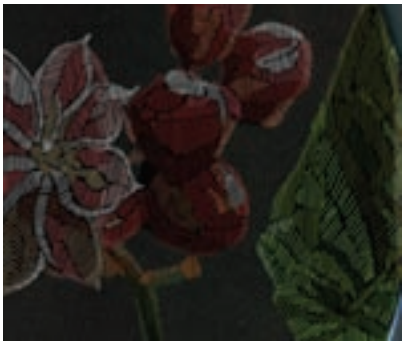
MAKE IT LOOK REAL

Adding extra elements

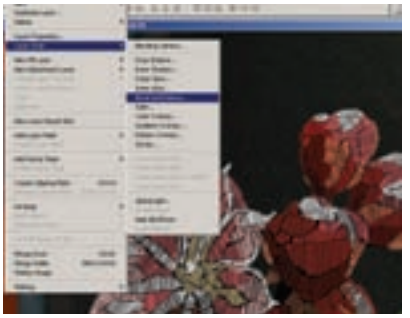
07 Undercoating Now that all your initial stitching is done, we'll work on making the stitches look more realistic. Hide your 'Stitches' layer and create a new layer under it. Call this 'Undercoat'. Use your Brush tool and select a Hard Round brush preset. Increase its size to about 50px and roughly brush a black silhouette around the flower.

08 Black magic When you're done, turn off the 'Flower 50%' layer, and turn on your 'Stitches' layer. Your 'Undercoat' layer should be snugly between the two layers, filling out the gaps between the stitches. Use your Zoom tool to zoom in for a closer look. If there are any bits that are sticking out, use your Eraser tool to clean them up.

09 Blurry highlights With the undercoat, your stitches look more integrated with the cloth surface. But they still lack dimension. To achieve that, we're going to do a few things. First off, duplicate the 'Stitches' layer and move it below the original. Hide your original stitches, and rename the new layer 'Highlight Blur'.



10 Add fuzz Make sure you're working on the 'Highlight Blur' layer. Apply a Gaussian blur (Filter>Blur>Gaussian Blur) with a radius of 2 pixels. Once that's done, move your layer up by 1 pixel, then to the right by 1 pixel. Change your layer mode to Screen and set it to 70% opacity.



11 Bevel and Emboss Turn on 'Stitches' again. Your artwork looks better now, but your stitches still look a little flat. To help create the illusion of depth, we're going to use the Bevel and Emboss effects found in Layer Styles. Apply the Bevel and Emboss from the Layers palette or hit Layer>Layer Style>Bevel and Emboss.

12 The Layer Styles window The Bevel effect is probably a bit too severe on its default settings. Fortunately, you can control the effect settings by adjusting the values in the Layer Styles window. If it's not already highlighted, click on Bevel and Emboss in the Layer Styles window.

13 Change your settings You can adjust Bevel and Emboss effects by altering their Structure and Shading properties. Structure defines the shape and depth of the bevel, while Shading controls the colour and intensity of highlights and shadows. You can save custom settings as New Styles that you can access from the Styles palette.

TIP | PHOTOSHOP ELEMENTS USERS WILL NEED TO PICK THE ADD THE SHAPE AREA ICON WHEN USING THE LINE TOOL

MORE ABOUT BEVELS AND EMBOSSING

Find out exactly how to get the effects you want

Applying bevels and embossing digitally is a popular way of quickly generating a 3D-like effect. They are both handy when creating images which need to look slightly raised or depressed. Bevel effects work best with simple shapes that have well-defined edges.

Techniques Your bevel effect can be applied in three ways: Smooth, Chisel Hard and Chisel Soft. As the name suggests, Smooth creates a smooth-edged bevel. Chisel Hard produces a hard-edged ridge by creating smooth, high contrast shadows and highlights. Chisel Soft does the same but tries to simulate a naturalistic effect by roughening up the shadows and highlights.

Styles There's a variety of Bevel and Emboss styles that can be created easily within the Layer Styles palette. You can create bevel effects as Outer Bevel, Inner Bevel, Emboss, Pillow Emboss and Stroke Emboss. Stroke Emboss requires you to apply a stroke effect too, as the bevel effect will only be applied to the stroke.

Contours Contours can be thought of as modifiable ridges. They can dramatically affect the way a bevel performs by changing the way Photoshop generates the highlights and shadows for the bevel. You can choose from a range of preset contours, or you can make your own with the Contour Editor. You can easily access this by clicking on a contour's thumbnail.

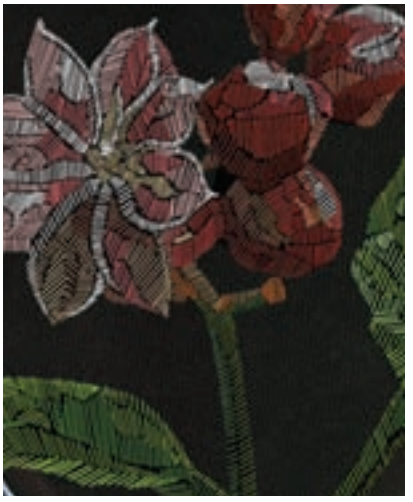
Depth, Size, Direction and Soften The Depth and Size sliders control the size of the bevel. The Direction Modifier flips the placement of shadows and highlights, creating the Up or Down bevel illusion. Soften affects the amount of blur applied to the bevel edge, and is most noticeable when used with a Chisel Soft setting.

Lights and shadows Highlights and shadows are what create the illusion of depth. Changing the Altitude and Angle settings will affect how much contrast is generated, as well as the direction of the light source. The Highlight and Shadow modes can be changed, but are best left at their defaults. Colours can be assigned if you require a special coloured light or shadow.

MORE DEPTH

Give the stitches some dimension

14 Bevel devil Right, let's get down to business. Set your Bevel style to Inner Bevel and your Technique to Smooth. Set Depth to 170% and leave the Direction as Up. Set Size to 2px and Soften to 1px. In the Shading options, set Angle to 120 degrees, and Altitude to 5 degrees.

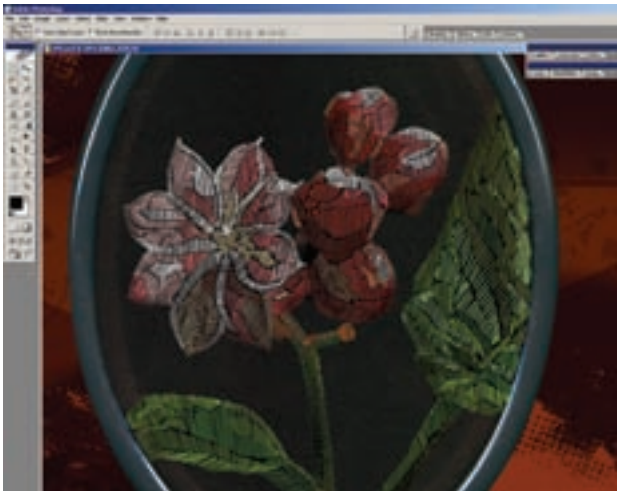


15 More bevelling Leave the 'Highlight' layer mode at Screen and set opacity to 75%. Hit OK and admire your newly bevelled stitches! If you don't like the effect, you can edit your settings by clicking the F symbol on your 'Stitches' layer to access the Layer Styles.

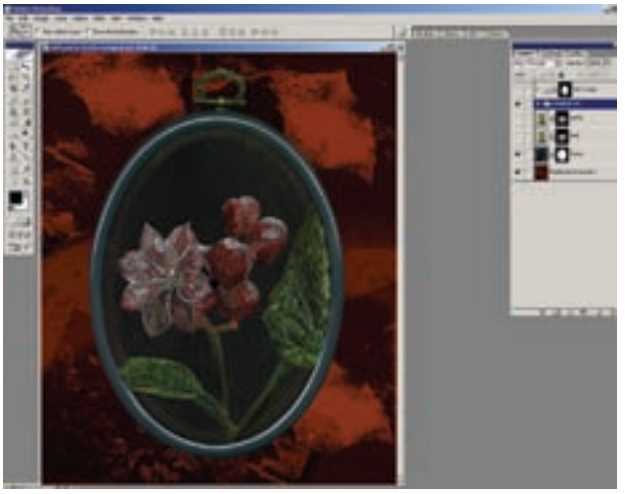
16 Shady secrets The bevelling did a fine job of adding depth, but there's always room for improvement. Hold down the Ctrl/Apple button and click the 'Stitches' layer. Now that all your stitches are selected, create a new layer and call it 'Shadow'. Move it above your stitches, and hit Ctrl/Apple+H to hide the selection borders.

SHADOW DEPTH
Some more final touches

17 Airbrushing shadows
Add more depth by adding more highlights and shadows to the stitches. Select your Brush tool. Scroll down the Brush presets to find Airbrush Soft Round 45. In your Color Picker, choose a light grey as your foreground colour. Now spray lightly around the edges of your stitches. When you're done, change the layer mode to Multiply.

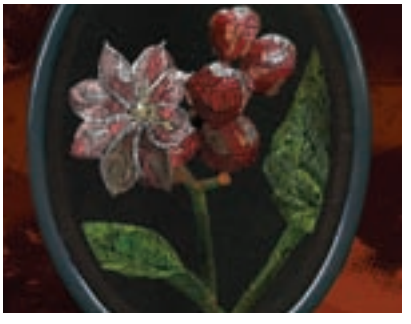


18 Airbrushing highlights
With your selection still active, create another layer and name it 'Highlights'. Change your foreground colour to a pale yellow, and using the airbrush, brush lightly around the upper edges only. You might want to decrease the size of your brush for this. When you're done, change the layer mode to Screen, and hit Select>Deselect.



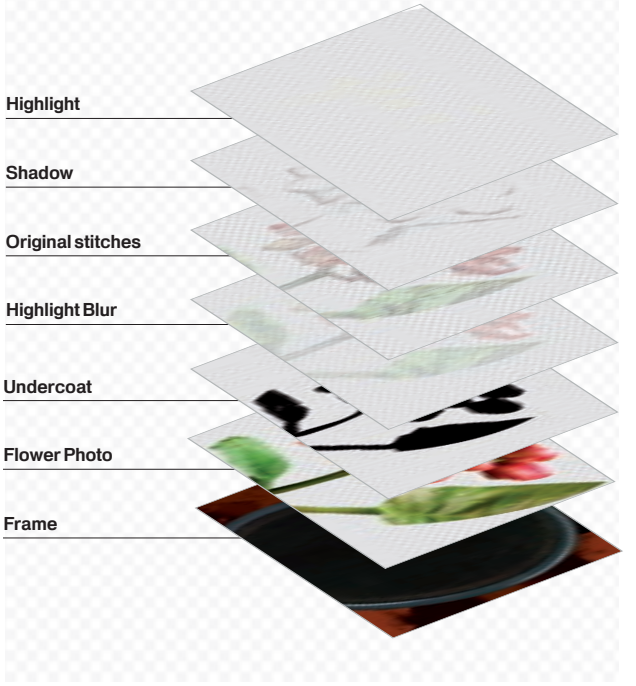
19 Almost there Phew! That's it for the stitches. Take a second to admire your artwork. Looks pretty good, doesn't it? The only problem is you'll notice that the artwork currently goes right to the edge of the frame. That makes the piece look slightly awkward, so to remedy it we'll just apply a little easy masking.

20 Be a groupie In the Layers palette, click the little folder icon at the bottom to create a new layer set (PE users can't do this). Rename the set 'Embroidery'. Now drag all your layers (minus Frame and Flowers) into the set. Use your Marquee tool to draw an oval-shaped selection that is slightly smaller than the frame itself.



21 Finish! Select your layer set and hit Add Layer Mask (the second icon at the bottom of the Layers palette). Now all your artwork layers are similarly masked, thanks to being in the same group. Expand your layer set by clicking the triangle button. Link all the layers within, and then move them into a more desirable position within the frame to finish.

The layer structure
Beneath the surface of our masterpiece



NOTES | YOU'LL FIND EXTRA PHOTOS OF CLOTH AND FRAME ON THE CD FOR MORE CHOICE

Print your own cards

Add a personal touch to correspondence

With Photoshop at your disposal, there are certain things that you can do yourself instead of relying on retailers. Creating your own cards is one such thing. Whether it's for birthdays or as a thank you, it doesn't take long to print out a card template and then show off your work.

In this example, we've used the image from the previous tutorial because the textured effect gives an interesting look. You can, of course, use any image you like and print out any size you like. Because our embroidery image is quite artistic, we thought it would be fun to mimic the effect of mounting board. To achieve this we first printed out the card template and then cut away an oval shape. After that, we printed the embroidered image and cut it to half the size of the card. This was stuck on the inside front so it peeked out of the oval shape. Because we used heavy card, the area that was cut away created a lovely frame for the image.

This is obviously only a starting point. You can add as much text as you like, use multiple images or add frames. The important thing is for you to get creative with card design!

MAKING CARDS

Add creativity to your correspondence

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

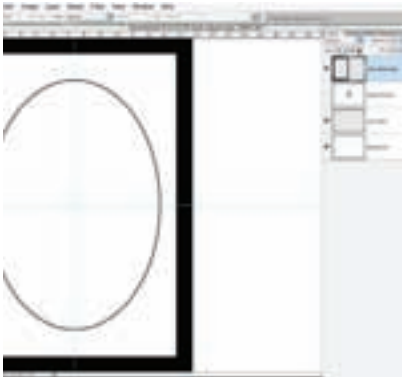
TIME TAKEN

But a few minutes

YOUR EXPERT

Jo Cole

01 Your card Your first step is to set up a card document. Go to File>New and pick a size. Once done, go to View>Rulers and drag a guide to the middle line. Create a new layer and use the Elliptical tool to draw an oval on the left and then write some text on the right. You can use extra guides to position the oval correctly.



02 Important points Print out the document. This is the inside of your card. Now open up the template, duplicate the oval layer and use the Rectangle tool to draw over the entire left-hand side. This will fill with colour. Now use the Rectangular Marquee tool to draw inside this and press Delete. This is your frame for the front of the card.

03 Cutting out Place the printed template back in your printer, but position the paper so the frame prints on the back of the inside oval (which will be the front of the card). You're basically printing on the other side of the card. Using a sharp knife, cut out the oval.

04 More printing Now print out your desired image, remembering to make it half the size of the original template. If there's excess, just cut it away (you can use the card template as a guide). Stick to the inside left and then write your greeting. Your card is complete!

Free resources with Image*After

Don't worry if you can't always take the photo you need for a particular piece of work – there's plenty of help online

KEY SKILLS COVERED

What you'll learn

HOW TO FIND AND DOWNLOAD FREE IMAGES

There's no question that it's great fun going out with your digital camera and taking loads of images to use in your Photoshop projects. You may be taking individual shots to turn into a composition, or just looking for some interesting shapes or texture to pad an image out a bit.

But sometimes trawling through your photo collection can really be a case of not being able to see the wood for the trees. Well, if you can't find any photographs that inspire you or fit the bill, use someone else's instead.

The Image*After site is an excellent place to start, because it's loaded with high-res free images that cover all sorts of subjects. You can get lovely landscape shots, but we really like its texture bank. Whatever sort of texture you're after there'll be something for you here, and the searching methods mean you can quickly locate an ideal file.

Here's a quick guide to how it all works, and you can find out what booty awaits you by visiting **www.imageafter.com**.

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

About 1 hour

YOUR EXPERT

Jo Cole

MAKE OUT LIKE A BANDIT

Locate the free goodies

01 Pay a visit You locate files on the Image*After site using the drop-down menus at the top and bottom of the window. Let's start with images. Click the Images drop-down and then pick a category. Once you let go, the search begins.

02 The results You'll see a page appear with 12 thumbnails. Under each image is a download size, dimensions in pixels and the number of hits for that image. To get a better look, hold the cursor over the image to bring up a larger shot.

03 Get at it Once you've found an image you like the look of, click the thumbnail. This opens a new window with a larger version of the photo. You can click the diamond icon to see the full-size version onscreen, or right-click (PC) Ctrl-click (Mac) to download the image to your desktop.

04 Keep your clippings If you're in a power searching session, use the Clippings feature. When you click the little scissor icon under each result thumbnail, it's saved to a Clippings folder (and the icon becomes a closed pair of scissors). To access clippings, just click the larger scissor icon at the bottom right of the window.

05 Other searching You can use this method of searching to look for textures – just click on the Textures drop-down and then pick from the list of categories. Alternatively, enter a keyword in the Search… field and await the results.

eMag™

Use the Puzzle Pro 2.0 plug-in

Go puzzle-crazy transforming your photographs and artwork into jigsaw puzzles…

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 30 minutes

YOUR EXPERT
Zoe Mutter

Creating your own digital jigsaw puzzle from an image in Photoshop is certainly a possible – albeit very lengthy – process. Thankfully AV Bros has saved you a lot of time by creating the perfect plug-in for the job that allows you to painlessly create a puzzle from scratch.

The plug-in operates in three working modes: Layout, Adjust and Puzzle. All you need to bring to the party is any photograph or digital artwork, in RGB, CMYK or Greyscale, mode, load it up and then start designing. The user even has complete freedom in the creation of the shape of the pieces. It's also possible, using the channels of your image, to select various pieces of the puzzle. If you want to create the effect of missing pieces in the jigsaw, this is easily achieved by selecting them and clicking Hide. There's also a selection of knives that can be saved as EPS or AI files and then used again.

Alternatively, you can save the design of the jigsaw in the plug-in's own file format, an AVPD file, to be used n other images. The really great thing about Puzzle Pro is that you have the option to save the final version as a PSD file, so when it's opened in Photoshop, each piece can be moved and adjusted as you see fit because they are on separate layers.

To give your pieces a more realistic look, experiment with the effects such as Bevel or Color Overlay in the Adjust menu. You really can personalise every element of your puzzle within the plug-in. For example, it's possible to specify the number of rows and columns for the jigsaw, and you can insert, delete and move the dividing lines in these columns or rows.

For more info on Puzzle Pro or to buy a copy for $49.95, visit the site at **www.avbros.com**. Alternatively, enter our competition to be in with a chance of winning your very own copy!

DON'T BE PUZZLED USING THIS PLUG-IN

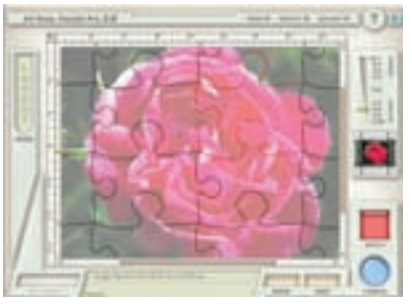
Create a 'three-dimensional' puzzle with pieces you can move or hide

01 **Pieces of the puzzle** Place the plug-in into your Photoshop application Plug-Ins folder, open Photoshop and then open your image. Choose Filter>AV Bros.>AV Bros Puzzle Pro 2.0. You first enter the Cutter window to create the shape of your puzzle pieces. Add anchor points to the shape in the Shaper window by clicking along the orange line and then dragging them to adjust the shape.

02 **Shape it** The S slider adjusts the shape's smoothness. U represents a vertical direction and H represents horizontal. Flip the shape using the Flip U and Flip H buttons. Save a shape as one of three file types supported by the plug-in (.AVPH, .EPS or .AI) by clicking Save, and load a shape by clicking Load. To add the shape to your presets click Presets and choose Add to Presets.

03 **The Mutator** The Mutator section can be turned on and off by selecting the Clone checkbox. Drag the S, U and H mutation sliders to adjust the smoothness, H and U axes mutations. To reset the image press Re-Clone. Once you later enter Puzzle mode, each time you recall the Cutter window by pressing Re-Layout in the Main window, the Mutator sliders will be reset to 0.

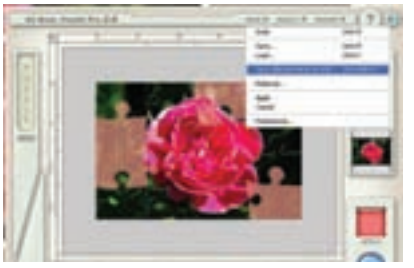
04 **Working in Layout mode** The Layout area allows you to specify how the image is decided (referred to as 'splitter'). Adjust the number of Columns, Rows and Thickness by dragging the appropriate sliders. Adjust the position of the knots by using the Randomize Knots control. Clicking Re-Randomize will reset this.



05 **Knife skills** To zoom in the Layout window, move the Zoom slider upwards. In this window the knives are the lines making up the edge of each puzzle piece. To select the knives of the splitter, click on these lines to make them turn red. The simplest way to select multiple knives in the splitter is to hold down the Shift key and select the ones you want.

06 **Knot adjustment** To flip the knives by H or U axis, choose the knife you want, and under the Adjust menu choose Flip U, Flip H or Flip HU. Copy a knife's shape by right-clicking it and selecting Copy Knife's Shape. Right-click on the knife you want to change and then choose Paste Knife's Shape. To adjust the knots' position manually, choose Adjust>Knots Manual Adjustment and move knots' positions.

07 **Cut it out** Adjust the position of the splitter columns by dragging the orange handle at the top of the window. Right-click between two handles and choose Arrange to equally space the splitters. To add a splitter, right-click along the top of the window and select Insert. Once satisfied with the adjustments, press Cut in the Cutter window. Your puzzle is split into pieces and you enter the Puzzle mode.



08 **Making your pieces move** In Puzzle mode you can select pieces of the jigsaw. Hide pieces by clicking them and pressing Hide. To reshape your pieces, click Re-Layout. To be able to move the pieces of your puzzle around, choose Main>Save Selected Pieces as PSD. Now open the file in Photoshop and the selected pieces appear on separate layers for you to move and rotate. Alternatively, press Apply to create your jigsaw.

Expert Tip

Effects in Adjust mode

Within the Adjust menu you have access to seven effects. One particularly useful effect to make your pieces look three-dimensional is the Bevel command. You can copy and paste effects by right-clicking on a piece and selecting Copy Effects, and then clicking on another and choosing Paste Effects.

Win a full version of AV Bros Puzzle Pro 2.0

AV Bros has offered to give away copies of Puzzle Pro to five lucky readers. The plug-in, worth $49.95, can be yours by answering this simple question: What are the plug-in's three working modes? Email your answers to **PCR@imagine-publishing.co.uk** by 16 June 2006. Good luck!

Advice

Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ZOE MUTTER
The newest member of the team, Zoe is a whizz at quickly correcting photos

JO COLE
The web is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

Layer Comps

Q I've been dabbling with the Layer Comps palette to store alternative versions of a Photoshop document's layout, but I find that when I record a layer comp it sometimes changes when I access it later. What's going on?
Marcus Wastling

A This exciting feature offers a way for graphic designers and digital artists to store a variety of versions of a project in one Photoshop document. With a click of the mouse, the artist can show clients different versions of the layered project without having to open up lots of saved PSD files.

To experiment with the Layer Comps feature, open a layered Photoshop document. When you've arranged your layers' components to represent one version of your design, click on the Create New Layer Comp icon at the bottom of the Layer Comps palette. A New Layer Comp dialog box will open. Tickable boxes allow you to record the visibility and position of any layer content, as well as any layer styles that may have been applied to your layers. These are the only attributes that layer comps will record. You can then rearrange the position of any layer's content, turn layers on or off and apply different layer styles (such as Drop Shadow) to text to create an alternative layout for your design. Create a new layer comp to capture the new version. You can then click to the left of each layer comp to show clients different layouts quickly without having to open multiple files.

Layer Comps enable you to store multiple versions of a project's layout in one Photoshop document. Just be aware of what you can and can't store as a layer comp

Layer comps do have their limitations. If you rearrange the order of a layer in the Layers palette and then create a new layer comp, the layer will have changed its place in the layer stack in every layer comp you've created. This can lead to unforeseen problems, such as layer content becoming hidden. Be careful not to modify a layer's content by transforming it when creating layer comps. Any change you make to the pixels in one layer comp will be applied to all the other comps as well. If you make a radical change to the Photoshop document (deleting a layer, for example), then all the layer comps will display a triangular warning icon indicating that they can't be fully restored to display the content that you added to them.

When you understand the changes a layer comp can store successfully, you have access to a valuable and versatile resource.

Tip

If you find you're making the same adjustments to images time and time again, see if you can save the settings. Lots of tools offer a Save function, from Levels to Curves to Hue/Saturation. Once saved, you can load them up whenever you need to edit an image.

Layers palette shortcuts

Make your Photoshop life easier

As Photoshop users, we spend a great deal of time tinkering around in the Layers palette. Instead of interrupting your workflow in order to click on the Create a New Layer icon at the bottom of the Layers palette, try pressing Control/Command+Shift+N instead. This will bring up the New Layer dialog box where you can add a coloured label to the new layer or specify a particular blending mode. If the Layers palette is cluttering up your workspace, you can banish it until you need it by pressing F7.

KEYBOARD SHORTCUTS Palette shortcuts

	PC	Mac
Brushes palette	F5	F5
Color palette	F6	F6
Layers palette	F7	F6
Info palette	F8	F8

By combining the History Brush tool with the History palette, you can apply different filter effects to specific parts of a photo to create a convincing painted look

Making history

Q **Could you explain what the History Brush tool is for? When I apply it to an image nothing seems to happen.**
Christopher Garston

A By clicking next to a particular state in the History palette you can jump back to earlier versions of your work, which is a handy way to retrace your steps if you end up in a creative cul-de-sac. By combining the History palette with the History Brush tool you can produce amazing artistic effects.

A popular use of Photoshop is to apply filters to a photograph to turn it into a painting. You can mimic a Monet or whip up a Warhol using a variety of image-editing tricks. Most of these photo-to-painting techniques involve applying filters to the entire content of a layer and then blending layers together to create the finished artistic result. By using the History palette and the History Brush tool you can paint different filters directly onto specific parts of a photo, allowing you to mix filters together like an artist mixes paint. Here's how the technique works.

Go to Window>History to open the History palette. You'll see a little thumbnail in the palette indicating the original state of the document when it was first opened. Double-click on this thumbnail's name and relabel it 'Original'. Now you can start applying filters to the photo.

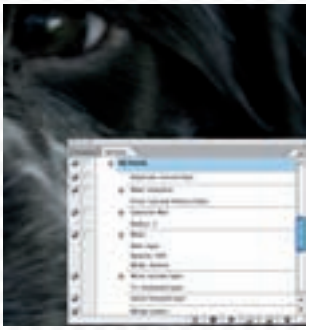
Once you're happy with your first filter effect, click OK to apply it. Don't worry that the effect has been added to the whole layer. You'll soon be able to apply the accented edge effect to specific parts of the photo using the History Brush tool. In the History palette click on the Create New Snapshot icon (shaped like a little camera). A new thumbnail will appear called Snapshot 1. Give the snapshot a name that identifies it.

Click on the Original thumbnail, and the photograph will return to its unfiltered state. Add a new filter to the photo. In our example we chose Filter>Artistic>Paint Daubs. To create an impressionistic effect, we set Brush Size to a large 18 and kept Brush Type set to Simple. Click OK to apply your second filter to the photo and create a new history snapshot. Label the snapshot with the appropriate filter's name (Paint Daubs, for example). Repeat this process to create as many different history snapshots as you like, so that the History Brush has a list of different filter styles to choose from.

Instant art

Using actions to create a masterpiece

Two of this issue's questions (Making History and Cool Canvases) raise the topic of using Photoshop filters to turn your pictures into works of art. A quicker way to give a photo an artistic makeover is to use Actions. Go to Window>Actions (or press F9) to open the Actions palette. Open the Image Effects folder and scroll down to the Oil Pastel action. Select this action and click on the Play Selection button at the bottom of the palette. Photoshop will then run through a variety of techniques to turn your picture into a painting.



Tip

You may use View>Gamut Warning to get Photoshop to show you unprintable colours. To change the colour used by the gamut warning, go to Edit>Preferences>Transparency & Gamut. Now choose a new colour.

DIGITAL RESPRAY

Change colours and preserve tones

Q **There are two problem areas that I have encountered when trying to change colours: 1) If I wish to change the colour of a red car into black, how do I do it? 2) How would I change someone with black hair into a blonde?**
Keith Kingscott

A The tickable Colorize option in the Hue/Saturation dialog box enables you to preserve the tonal values of shadows and highlights while changing colours (of hair **or** cars!). We'll show you how to create an adjustment layer mask that will allow you to experiment with many different colours.

01 Choose a colour To select colours, go to Select>Color Range. Use the eyedropper to sample unwanted colour. Use the Add to Sample eyedropper to pick other shades. Change the Fuzziness to get more contrast between white sampled colours and black unsampled colours.

02 Add an adjustment layer Click OK. Click on the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette. Choose Hue/Saturation. An adjustment layer will appear containing a black and white mask. This restricts any colour changes to the selection.

03 Change red to black Tick the Colorize box. You can now adjust the Hue slider to turn the car's paintwork any colour you like. A Hue value of 125 will give you a vibrant green, for example. To get a black car, reduce the Saturation value to 0. Then drag the Lightness slider to the left to darken the paintwork.

KEYBOARD SHORTCUTS Selection skills

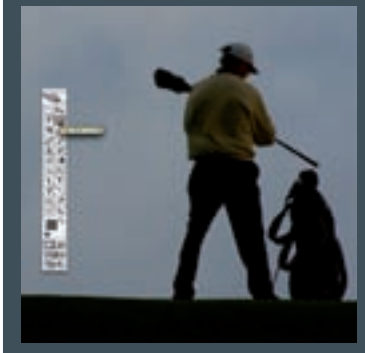
	PC	Mac
Draw straight lines	Alt + click with Lasso	Option + click with Lasso
Add to selection outline	Shift + drag	Shift + drag
Deselect specific area	Alt + drag	Option + drag
Deselect entire image	Ctrl + D	Apple + D

SILHOUETTES

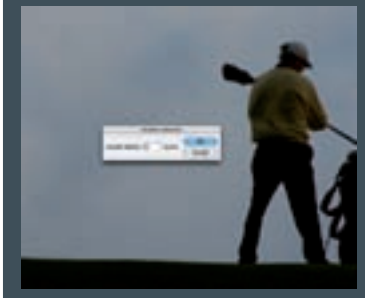
Create striking silhouette effects

Q Can you please tell me how I can create a silhouette from a source photo?
Donna Mansfield

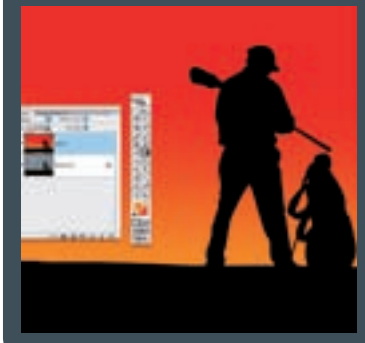
A For a successful silhouette you need to choose an appropriate source photo. Ideally your subject should be distinctive enough to be recognised by its profile alone. Figures or buildings shot against a clear sky are good for silhouettes, as you can recognise them from their shape.



01 Make a selection
Open your source file in Photoshop. This drab underexposed shot makes an ideal candidate for a silhouette-style makeover. Press W to activate the Magic Wand tool. Set it to a Tolerance value of 36. Hold down the Shift key and click to add all the sky-coloured pixels to the selection.



02 Smooth things out To create a smoother-edged and more stylised silhouette, go to Select>Modify>Smooth. Type in a value of 4 pixels. This will move any rough or jagged edges from the 'marching ants' selection marquee. Click OK to apply the smoothing effect.



03 Superb sunset Create a new layer. Select the Gradient tool and choose bright foreground and background colours. Draw a Linear gradient into the selected area to replace the original sky with a stunning sunset. Go to Select>Inverse. Now choose Edit>Fill>Black. This will create a striking black silhouette.

Select the original unfiltered snapshot of the photo by clicking on its thumbnail in the History palette. You're now ready to paint different filter effects onto any part of the original unfiltered version of the photo.

Select the History Brush tool (Y) from the toolbox. To select a filter for the brush to paint with, click to the left of a History snapshot's thumbnail in the History palette. We started off by painting over the background of our photo using the Paint Daubs filter. We then selected a snapshot of a Fresco filter and reduced the brush size to paint a more detailed filter effect over the closer parts of the car. A smaller semi-transparent brush using the Accented Edges filter was used to add a hint of detail to the door handles and the tyre edges.

By using the History Brush we were able to pick and mix from different filters and apply them to any parts of our photo. This is an effective way of creating a painted effect, as it enables you to target specific details of the image with different filters.

Cool canvases

Q I'm enjoying turning my pictures into paintings, but want to enhance the illusion by making it look like the prints have been painted on canvas. I could

Create a more effective painted look for your filtered photos by adding a canvas texture to them using Photoshop's Texturizer

Turn back time

Remove a filter's effect with the Eraser

When you apply a filter to a shot you may find that only certain parts of the photograph need to be filtered. For example, some sections of a shot might need to be sharpened, while other parts of the image could already be nice and sharp. You can apply a filter such as Sharpen to the entire shot and then use the Eraser tool to remove the effect of the filter from specific parts of the image. Simply tick the Erase to History box in the Options bar and then use the Eraser in order to restore some of the sharpened pixels to their unfiltered state.

KEYBOARD SHORTCUTS Selection skills

	PC	Mac
Deselect entire image	Ctrl + D	Apple + D
Reselect last selection	Ctrl + Shift + D	Apple + Shift + D
Select everything	Ctrl + A	Apple + A
Hide extras	Ctrl + H	Apple + H

buy some posh canvas paper to print on, but is there any way of creating a canvas-style look within Photoshop?
Tess Haining

A very effective way to mimic the canvas texture that artists paint on is to use the appropriately named Texturizer filter.

First of all, create your painted look by applying artistic filters to your photograph (or use the History Brush technique demonstrated in the previous question). Then go to Filter>Texture>Texturizer. Set the Texture pop-up menu to Canvas. Adjust the Scaling slider so that the canvas texture suits the size of your filtered source photo. For a more intense canvas texture effect, increase the Relief slider.

These attributes will enable you to add an effective canvas-style texture that will enhance the illusion of a painted image. The downside to using this technique is the fact that you might notice repeating patterns in the canvas texture, because Photoshop tiles a small source file to generate the image-wide canvas texture effect.

An alternative way to create an effective canvas-style surface for your digital art prints is to use a plug-in. Alien Skin's Splat! has all sorts of tricks up its sleeve, including a wonderfully effective option called Resurface. This enables you to adjust the size of the canvas's texture to minimise telltale tiling. It also creates a more effective-looking canvas texture, as it fakes the effect of light bouncing off blobs of paint stuck to raised parts of the canvas. In our screenshot, Splat!'s canvas effect can be seen on the right, and the results of Photoshop's own Texturizer filter effect are on the left.

Check out **www.alienskin.co.uk** for a downloadable demo of Splat!

Web-slinger

Is there a quick way of using Photoshop to get a portfolio of images online? I don't want to create a site in a web design package.
David Ross

A The answer lies in Photoshop's Automate menu. Pop the images you want to put online into a folder. Then got to File>Automate>Web Photo Gallery. In the Source Images section go to Use and select Folder. Click on Choose and navigate to the folder containing your pictures. To tell Photoshop where to place the contents of your mini website, click on Destination. We created an empty folder to store the images and HTML files created by Photoshop.

Your mini website can contain an email link so people can send you mail telling you how great your portfolio is. To make use of this useful feature, simply type your email address into the Email section of the Web Photo Gallery dialog box.

In the Styles pop-up menu there's a wide range of web templates for you to explore. Flash – Gallery 2 is pretty cool, as it creates a Flash-enhanced page for you without the need to know anything about Flash. You can also customise the colour of your web page's text and background. Once you're happy with the design, click OK. Photoshop will open your source files, resize and optimise them for the web, and even create thumbnails for visitors to click on. Your browser window will then open, presenting you with a preview of your site. The Flash Gallery features an animated scrolling window containing clickable thumbnails of images. When you click on a thumbnail, the image dissolves into a larger window.

You can even have music of your choice playing when the site is visited. Pop an MP3 file into the destination folder that contains all the .jpg thumbnails .swf, .xml and .html files that Photoshop has generated. You must name the MP3 file 'useradio.mp3' for the music to play. You can then upload the contents of the destination folder to your Internet service provider, and your portfolio will be available for all the world to see.

You can knock up a mini website with Flash-enhanced features entirely within Photoshop. No web design knowledge required!

Book Resources

For the best in Photoshop books head along to **www.pearsoned.co.uk/Bookshop**. You'll find lots of titles on the technical side of Photoshop as well as creative projects.

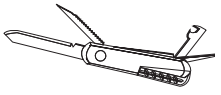
Beep

Beat the progress bar waiting game

Despite the fact that computers are faster and more powerful than ever before, we still find ourselves glaring helplessly at chugging progress bars, especially when applying certain filters to enormous files. You can easily get Photoshop to let you know when an operation has been completed, so that you can do something more interesting such as checking your email or surfing, instead of staring at the progress bar. Go to Edit>Preferences>General (Photoshop>Preferences>General on a Mac) and then tick the Beep When Done option.

Tool selection

Keyboard shortcuts



All the tools in the toolbox can be invoked with a keyboard shortcut. For example, to select the Lasso tool you need to press L. To select other versions of the Lasso tool that share the same compartment, CS2 users need to press Shift+L, while Elements users can toggle between the different lassos by simply pressing L. To get Photoshop CS2 to behave like Elements, go to the General Preferences and untick the Use Shift Key for Tool Switch option. This will effectively speed up your tool-selecting workflow.

PHOTO FIX

Send in your troublesome images for us to fix…

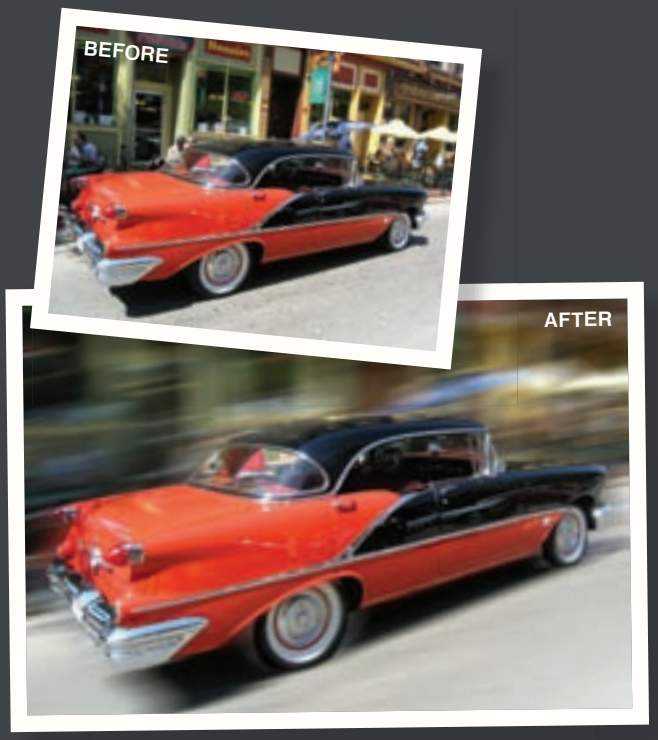
Send your problematic photos on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ

Unfortunately we cannot return CDs

A speedy solution to a speedy problem

Add movement to your stationary images in a few quick, easy steps…



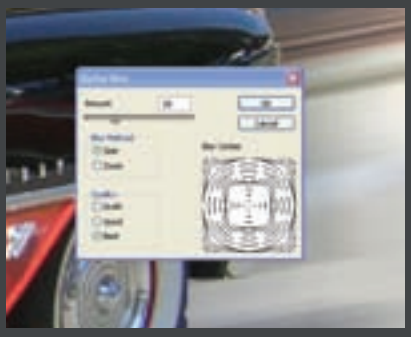
Creating movement in an image is a common request, as it can be hard to make it look natural. But once you've found the right method, it's easy to make a stationary object look as if it's hurtling by. Following our method, you'll use a range of Photoshop's tools, including the Polygonal Lasso, layer masks and Blur filters. When both Motion and Radial Blur are used on various parts of the car, they transform it. It's easier to make an object look like it's going fast if it's side-on as opposed to at an angle. Our image is at a slight angle, but this was solved by altering the angle of the Motion Blur slightly. You can use various methods to make an object appear to move, but not all of them look realistic. It's also a good idea to have someone in the car, otherwise it looks as if it's driving itself!

THE NEED FOR SPEED

Make your images really move

01 Speedy selection Right-click the background layer in the Layers palette and hit Duplicate Layer. With the top duplicated layer active, choose the Polygonal Lasso tool and select the car's entire outline. Go to Select>Save Selection and name the selection 'Car'. Now deselect the selection. For a subtler edge, enter a value into the Feather box in the top Options bar. Ensure the top background copy layer is active.

02 Wheel spin Choose Filter>Blur>Motion Blur. We set Angle to 10 and Distance to 100px. It's important that the direction of the blur is correct. Create a layer mask on the top motion layer by clicking the icon in the bottom of the Layers palette. Load the car selection via Select>Load Selection, then choose that selection. With the top layer still active, use black to fill the selection, making the car visible.



03 The final blur The wheels move differently to the body. After applying a Motion blur to the background, a Radial blur to the wheels enhances the effect. Zoom in and use the Magnetic Selection tool to draw around the wheel. In Filter>Blur>Radial Blur, set Amount to 28, Method to Spin and Quality to Best. The amount of speed you want affects the value in the Amount box. Repeat with the other wheel.

Tool School

Selectively blur

It may look better if you lower your brush's opacity when painting black over the back of the car, especially the silver parts. This means the back of the car is still slightly blurred and can have an increased feeling of motion.

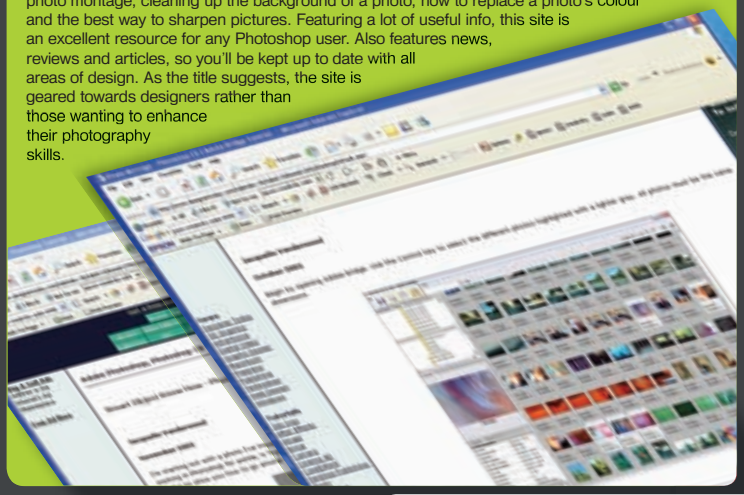
RESOURCES

The best online sources to extend your ever-growing knowledge of Photoshop…

DESIGNER TODAY

www.designertoday.com

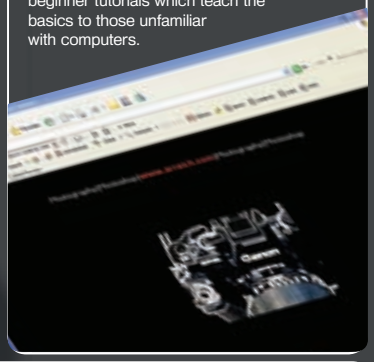
This site is a free online graphic design mag featuring a large selection of graphics-related items. If you're interested in learning skills in all areas of design, check it out. It includes tutorials from apps such as Photoshop, Illustrator and PSP. Even if you don't use all these packages, the tutorials are intriguing to browse through for inspiration and design ideas. A selection of natural media tutorials for those who like to dabble in traditional painting are included. It's a novel idea to have traditional art tutorials alongside those for digital design, and one that's not employed by many other tutorial sites. Topics that the Photoshop tutorials are based on include photo montage, cleaning up the background of a photo, how to replace a photo's colour and the best way to sharpen pictures. Featuring a lot of useful info, this site is an excellent resource for any Photoshop user. Also features news, reviews and articles, so you'll be kept up to date with all areas of design. As the title suggests, the site is geared towards designers rather than those wanting to enhance their photography skills.



JAY ARRAICH'S PHOTOSHOP TIPS

www.arraich.com

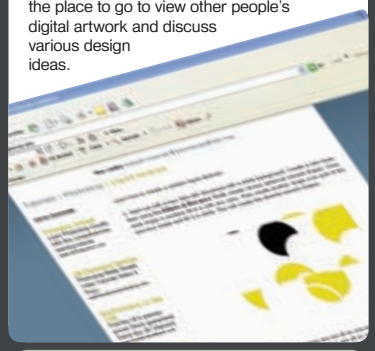
This very full site mostly targets beginners. If your question isn't answered in the main sections, it may be in the FAQ area. Elements users will find a section dedicated to tips for using that program. The Photoshop Tips area is split into sections including Basics, Brushes, Tools, Palettes and Filters. The page dedicated to the creator's list of recommended books is really interesting, as it includes books for beginners, intermediate, advanced and Elements users. Everyone is catered for! There are even Pre-beginner tutorials which teach the basics to those unfamiliar with computers.



IMPACT DESIGN

www.impactdesign.org

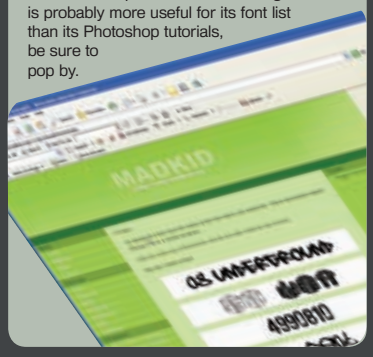
This design community features a Photoshop tutorials database, inspiration gallery, free scripts and design articles. The tutorials are organised into eight areas: Basics, Special Effects, Textures and Backgrounds, Text, Web Graphics, Photo Manipulation and Interfaces. The last of these has a selection of thorough tutorials gathered from the Internet on how to create layouts for your site using Photoshop. Visit the Downloads area for Photoshop resources including actions, custom shapes, brushes and plug-in filters – and the Forum is the place to go to view other people's digital artwork and discuss various design ideas.



MADKID

www.madkid.org

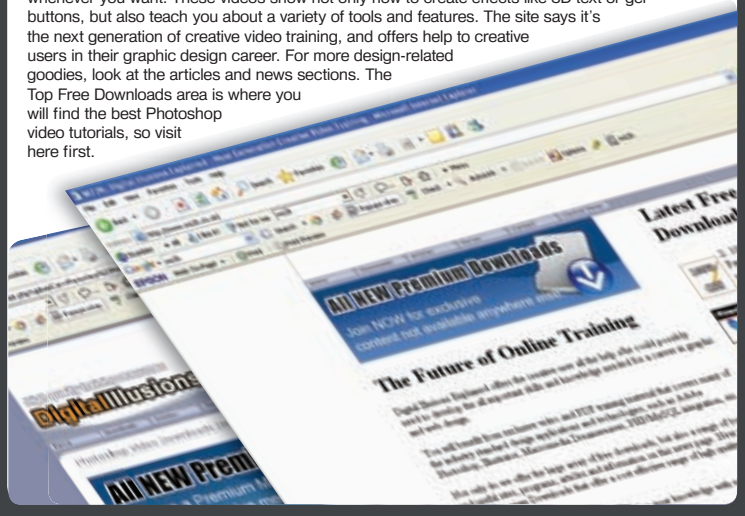
This site has tutorials for Photoshop and a range of other apps, templates for buttons, backgrounds and also a Download section. It's aimed at people who are enthusiastic about site design, and features tutorials for CSS, Hit Access, HTML, JavaScript and PHP. Containing only 11 Photoshop-related tutorials, it's not as vast as some, but is worth visiting to learn how to create cool effects. The clear layout and simplistic step structure of the tutorials makes them easy to follow. If you want a resource packed with fonts to download, Madkid is perfect, as it has a vast list of unusual examples – all free! Although the site is probably more useful for its font list than its Photoshop tutorials, be sure to pop by.



WZ2K

www.wz2k.co.uk

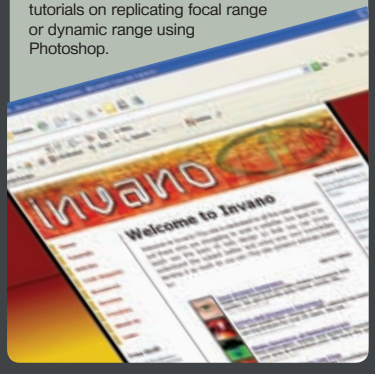
Video tutorials are a great way to demonstrate how to get the most out of Photoshop, as you can see how an effect is created onscreen. They are also useful for understanding an app's various areas. The WZ2K site offers free training resources for Photoshop and other apps such as Illustrator and Dreamweaver in PDF formats, in addition to the 46 Photoshop video tutorials. People of all levels of Photoshop experience will be enlightened. If you're trying to create a complex effect, it's handy to download them as a PDF or video so you can refer to them whenever you want. These videos show not only how to create effects like 3D text or gel buttons, but also teach you about a variety of tools and features. The site says it's the next generation of creative video training, and offers help to creative users in their graphic design career. For more design-related goodies, look at the articles and news sections. The Top Free Downloads area is where you will find the best Photoshop video tutorials, so visit here first.



INVANO

www.invano.com

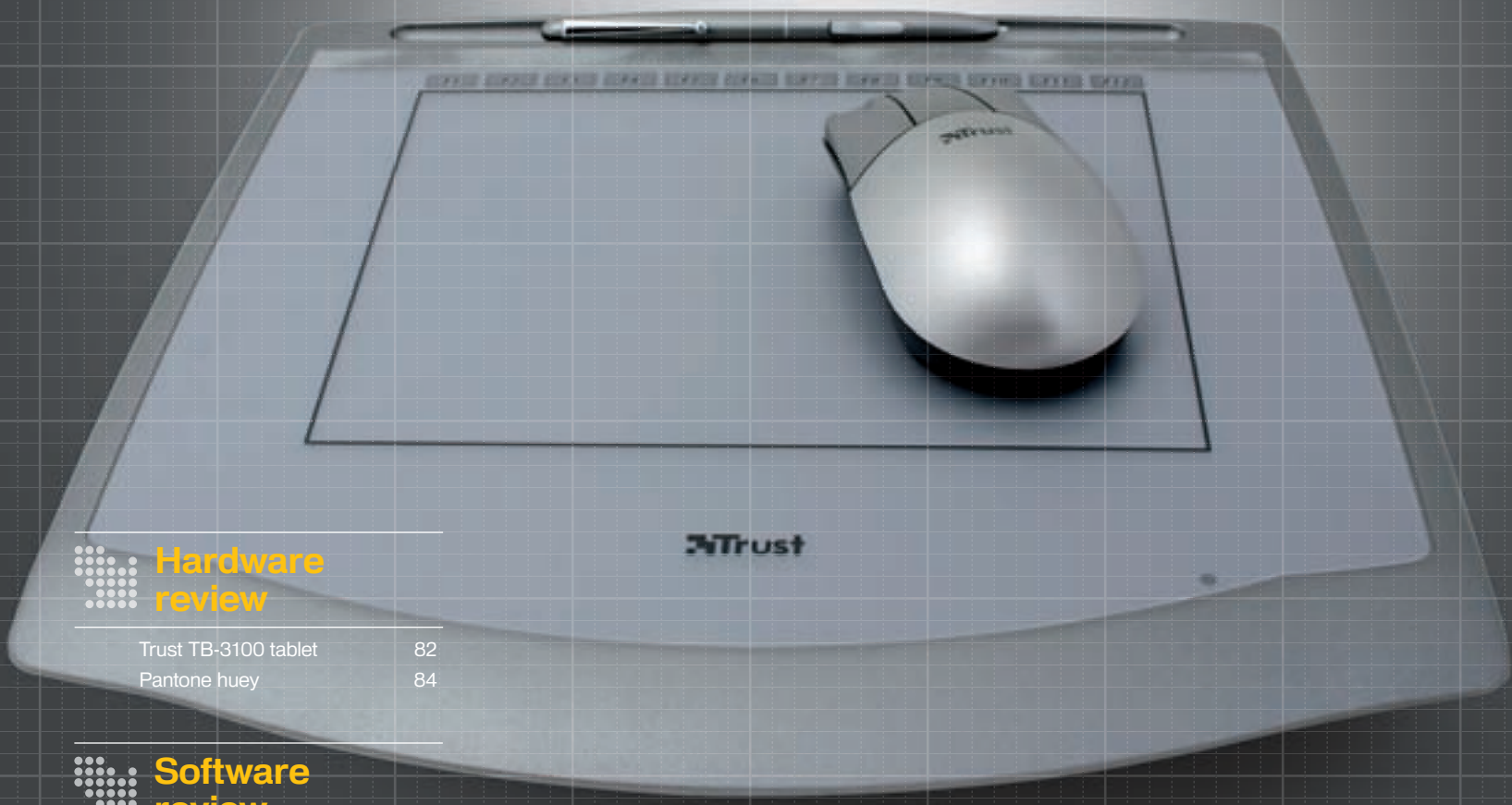
Invano is dedicated to web designers, but the tutorials will be relevant even if you're not interested in creating sites. For example, 'Using Match Colour to get Uniformity in Colour Tones' tells you how to make a set of photos all have the same colour tone. The site includes reviews, freebies and articles on the latest design happenings. Among the tutorials you'll find some instructing you in the areas of text, buttons, backgrounds and photo effects. You can even find out the simplest ways to animate objects such as buttons. If photography is your thing, look at tutorials on replicating focal range or dynamic range using Photoshop.



eMag™

creative reviews

Gather round as we examine the latest collection of creative peripherals that all promise to extend and enrich your Photoshop life



Hardware review

Trust TB-3100 tablet 82
Pantone huey 84

Software review

Photoshop CS2 Power Session 85

Book reviews

Photoshop Channels Book 86
Extreme Photography 87
The Digital Darkroom 87
Creative Digital Crafts 87

Trust TB-3100 wireless tablet

"A solid graphics tablet solution for those on a budget"

HARDWARE

Trust TB-3100 wireless tablet

Explore even more possibilities with your image editing using the Trust wireless tablet

info

COMPANY
Trust

WEB
www.trust.com

PRICE (SSP)
£39.99

OPERATING SYSTEMS
PC

MINIMUM REQUIREMENTS
Windows 98/ME/2000/XP
USB Port
33MB of system memory
50MB free HDD space
CD-ROM Drive

Ask any serious Photoshop user what their dream peripheral is, and you will probably be answered with the words 'graphics tablet'.

This really isn't just an idle wish. Once you've got to grips with the dynamics of using a graphics tablet, going back to a mouse is rather like switching from a luscious Mac G5 to a Sinclair Spectrum – it's possible, but it's just not practical and would make your work hellishly laborious.

There are two things stopping the average image editor from making this important switch. The first is lack of knowledge, and the second is lack of finances. The big boys of the tablet world, Wacom, offer the very best in tablet editing, but at a pretty hefty price (even for a small size). Cue the Trust TB-3100 – at £39.99 it's a welcome offering. But surely there must be a catch at this price? The box offers plenty of exciting prospects, but does it deliver the goods?

UNDER THE BONNET OF THE TB-3100

What makes it tick?

The TB-3100 can be set up quickly and easily to totally transform your image-editing tasks

Customisable buttons
Using the preference software, you can customise your pen. It's possible to change the pressure sensitivity and alter the functions of your buttons.

Groovy
No more hunting around for your pen. You can keep the wireless pen safe by tucking it into the groove at the top of the tablet.

Connections
The term 'wireless' is a bit misleading. You'll have to plug your TB-3100 into your computer using the USB cable – but it needs no separate power cable.

Take the TB-3100 out of the box and you'll be presented with a sturdy but cheap-looking tablet, complete with a plastic cover that you can lift to insert pages to trace.

The box states that this tablet is wireless, but this isn't strictly true. The pen and the mouse included are indeed wireless, or else this wouldn't be much of a tablet – but you will need to connect it to your computer using the USB cable. This cable is a fair length, so you can lean back a bit from your monitor and it will still stretch.

The pen feels nice in the hand and you can customise the settings of the buttons of this pen using the installation software, which is pretty easy to follow. The pen does take batteries, which adds a bit of weight to the whole affair but this does make it feel solid in the hand. Not every task on your computer will feel natural using the pen, so the mouse comes as a good backup, and floats well across the tablet. This can be customised to be used for right or left-handed people. However, it would have been better if there had been a scroll wheel.

The size of the tablet is adequate for most editing needs and should fit nicely on any home computer table, measuring in at 152x203mm (6"x8").

It's well worth spending a bit of time configuring your tablet by double-clicking on the icon that appears on your taskbar. The most important consideration is to decide whether your tracking mode is set to Pen (Absolute) or Mouse (Relative). For really serious tablet users, the most obvious choice is Absolute, because this will mean that you can click on an area of your tablet and your cursor will correspond to the appropriate area on your screen. This feature does take quite a bit of getting used to, but persevere and you will be rewarded by much speedier and more accurate cursor manoeuvres. The good thing is that the TB-3100 is pretty accurate. If the Absolute settings do not match up to your monitor, you can recalibrate the settings with the Workspace tab using the Wireless Tablet Series icon.

At the top of the tablet is a series of 'F' keys that act as shortcuts when you're using your tablet. It can be a bit of a nightmare remembering what all these functions do, but wave your pen over the different 'F' areas and the function will pop up as a window at the top of your monitor. For those users who are already accustomed to keyboard shortcuts, these may end up being redundant, but they do offer a good alternative. Plus it does mean that you're one step closer to living a keyboard-free existence!

Overall, the TB-3100 offers accurate functions and a good introduction into the wonderful world of the wireless tablet at a fraction of the price of its competitors.

THE CONSUMER'S CHOICE

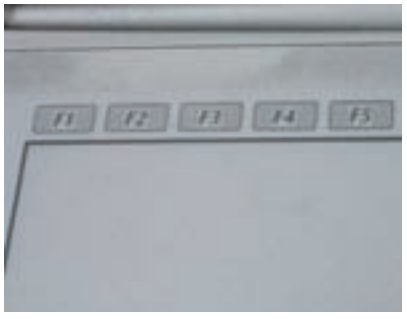
A wireless tablet used to be an option for the more affluent image editor only… not any more

Quick functions You can cut out the keyboard shortcuts using the function keys at the top of the tablet.

Tool options You can carry out your tablet edits by using either the included pen or the separate three-button standard mouse.

A5-sized workspace The TB-3100 is a respectable size, measuring 152x203mm – which should easily pop onto a home computer table.

"THE TB-3100 OFFERS A GOOD INTRODUCTION INTO THE WORLD OF THE WIRELESS TABLET AT A FRACTION OF THE PRICE OF ITS COMPETITORS"



Function buttons
You can access a number of shortcuts using the 'F' function keys. Hover your pen over the function buttons and pop-ups will tell you what they do.

Trace alert
Budding artists will benefit from the clear plastic sheet that cover the tablet area. Lift this up and place a photo underneath, ready to be traced.

Added extras
To return to the traditional method, use the included standard mouse. It's a good alternative, but there's no scroll wheel so you may find it tricky.

PROS

- A great, reasonable asking price
- Fully customisable functions
- Results are pretty accurate
- Pressure sensitive

CONS

- A little on the cheap-looking side
- Mouse has no scroll wheel

VERDICT

8.0

A perfect introduction to wireless tablet functions for serious image editors. Very reasonable price

SOFTWARE

Pantone huey

Innovative and compact colour control from Pantone with this simple device

info

COMPANY
Pantone

WEB
www.pantone.com

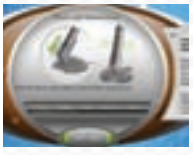
PRICE (SSP)
£59.53

OPERATING SYSTEMS
PC and Mac (LCD, CRT and laptop monitors)

MINIMUM REQUIREMENTS
Windows 2000 and XP
Mac OS X 10.3 or higher

DETAILS

Take a closer look…



Sensors measure the amount of light in the environment you're working in, so any changes will be recorded and affect your screen display.

The device is highly adaptable. Huey asks to specify the monitor type and the primary viewing activity for your monitor, ranging from surfing the Net to designing graphics.

Other colour calibration devices are similar to the ColorPlus Spyder, which uses a suction cup to attach to the screen. But huey is tiny and could be mistaken for a USB stick!

Simplicity is key here. Comprising of a simple measurement device, software disc and USB cable, the process of setting up and then using huey is easy.

Colour calibration is still enough to bring people out in hives, and manufacturers are aware of this. Any creative confused about colour can pick from a range of products that will do the hard work of monitor calibration for them. Here we look at Pantone's huey, a teeny tiny option to colour management. Huey lets you ensure the colours you view on your monitor display are accurate and will appear that way in print.

After installing the software, the device is linked to your computer using a USB cable. Making monitor calibration approachable and less daunting is huey's main strength. Follow the simple steps, then place the device in the cradle for the amount of light in the room to be measured. Huey needs to be attached to the front of the screen, using the suction cups, while the measurements are carried out. That's all there is to it – your monitor is calibrated.

To illustrate the difference huey makes, you'll see an example of your calibrated monitor display and the uncorrected monitor display to compare. You can also choose whether you want huey to measure the light conditions in the room at a later date. Other options include what you'll be using your monitor for most.

Compact design and ease of use were clearly high on Pantone's list of specs. The small suction cups on the back let you attach the gadget without risk of damaging the surface of the screen, and anti-scratch felt protects the monitor. On the front of huey there's a light-measuring sensor, and the colour sensors are on the back, as this is the surface that'll touch the screen. Activation lights on the front tell you when it's in the process of measuring.

Adjusting colour calibration is completed in a few simple steps, each explained in the onscreen side panel. This area also helps if you've never calibrated a monitor, including hints on achieving optimum results. For example, when choosing colour settings and your primary use for the monitor, the onscreen help suggests displaying a sample picture when switching between colour settings. One disadvantage is it doesn't offer you the option to use advanced controls if you wish.

In addition to being versatile and able to be used with CRT, LCD and laptop monitors, huey's most revolutionary feature is that it can measure the light in the environment and adjust the monitor. Pantone has kept things very simple with this device. Why make colour calibration more complex than it needs to be?

PROS

- Quick and effortless to set up and use
- Extremely compact
- Ability to measure the light in your environment
- Available for both platforms and multiple monitor types

CONS

- Although quick and simple, it could benefit from advanced options and controls

VERDICT

8.7

- Clean design, easy to set up and use; inventive in ability to measure light

SOFTWARE

info

COMPANY
KW Computer Training inc

BUY IT FROM
www.photoshop videos.com

PRODUCT
Photoshop CS2 Power Session with Scott Kelby

PRICE
£35.99

Photoshop CS2 Power Session

Sit back, put your feet up and get to grips with the essentials of Photoshop CS2

CLOSE UP
What you'll learn

Getting to grips with Photoshop CS2 can seem a mammoth task, but this DVD aims to help. There are 11 different sections that examine all the new features, giving you a visual guide to how they work and what they can be used for. Here's a look at what's covered…

WHAT'S ON THE CD

01 The Bridge
02 Camera RAW
03 The workspace
04 Adjusting images
05 Removing noise
06 Spot Healing
07 Red eye removal
08 Image warp
09 Vanishing point
10 Smart objects
11 Additional features

Why would you want to trudge through volume after volume of *Lord of the Rings* when you can sit back and watch the films? We as a generation are a little lazy when it comes to reading. It can be a laborious process to sit and wade through learning manuals, and even with the best illustrations to help you, it can be difficult to understand the process of what's going on in your software.

With Photoshop CS2 being such a mammoth and powerful application, there's nothing better than having a one-to-one workshop and Scott Kelby's Photoshop CS2 Power Session is a nifty idea that allows you to learn the most important tasks of this software program on DVD.

You can sit back and watch the tutorials on your DVD player or sit at your computer so you can pause the program and try out the techniques as you go along. This DVD is specifically aimed towards those who are already familiar with Photoshop 7 and Photoshop CS2, and Kelby assumes that you know the basics for working the software and are pretty competent at understanding the core terminology.

Sounds great in theory, and the list of contents covered on the DVD shows you the main essentials. However, all isn't as sweet when you get to play the DVD. Kelby himself is a bubbly and enthusiastic man, but this does seem to be his downfall – sometimes he gets so caught up in the world of Photoshop that his narration doesn't follow any logical order. His commentary doesn't seem to have been edited in any way, so it's not uncommon for him to make errors or backtrack, which can be very confusing.

Most annoying of all is the setup of the DVD. Every chapter teaches the viewer by showing the process live. However, for some processes the cursor goes off the screen and Kelby even admits himself "you can't really see what's going on, you're just going to have to trust me". Well after forking out £35.99 you could be justified for wanting to see everything on the screen.

This is an expensive DVD that unfortunately does have some production flaws. Those familiar with Photoshop will sail through the lessons and learn lots of new skills. But those who are green around the gills will find the relaxed narration and unfortunate screen position more of a hindrance than a help.

PROS
- Covers all the essentials of Photoshop CS2
- Playable on your DVD player

CONS
- Commentary can wander a bit
- Screen is hard to view

VERDICT

6.0

This is an expensive DVD that can be quite a challenge to watch and follow

BOOKS

The Photoshop Channels Book

Become enlightened to the many delights of Photoshop's channels

TOP OF THE PILE

You probably don't realise just how much is possible when channels are used correctly. *The Photoshop Channels Book* aims to involve the reader by employing its project-based style, and you'll learn some of the many ways channels can make even the most difficult of selections possible. You will probably be aware that channels can also make a big difference to colour, and this area is covered in great depth.

Kelby's approach to teaching the subject is refreshing and doesn't always involve using Photoshop-related examples, which aids your understanding of many areas. For example, he used a cardboard stencil to explain the main concepts behind masks very effectively. As always, he employs a colloquial style throughout, which makes the subject much more approachable. Large images to illustrate each of the step-by-step sections of the book are a valuable part – necessary to see each stage of your channel adjustment and the differences they make.

The tables of shortcuts for both Mac and PC are also an incredibly valuable element of the book. In addition, the question and answer sections are a great way to quickly find solutions to the most common queries, and the book manages to pack in a lot of essential info alongside this. The final chapter is possibly the most impressive, as it explores the range of special effects that you perhaps weren't aware were possible using channels.

Don't neglect your channels There are so many ways to use channels, including sharpening, masking and colour correction. It's not hard to understand why an entire book has been dedicated to this area of Photoshop.

Understand apparently difficult areas There are areas of Photoshop that some people may avoid just because they look difficult to understand. This book will prove that they are in fact incredibly simple.

info

AUTHOR
Scott Kelby

PRICE
£28.99

PUBLISHER
Peachpit Press

ISBN
0-321-26906-3

A BLAZE OF COLOUR

Find out how to bring your work to life with vibrant colours

Begin with the basics The fundamentals every Photoshop user should know when using channels are covered in a very simplistic way.

Question and answer Areas not covered in the main sections are included in the question and answer pages at the end of each chapter.

Illustrating the point The large images in each step of the project-based book enable you to clearly see what a difference channels can make.

Difficult selections There are some images that are particularly hard to mask or select, and this book shows how channels can help.

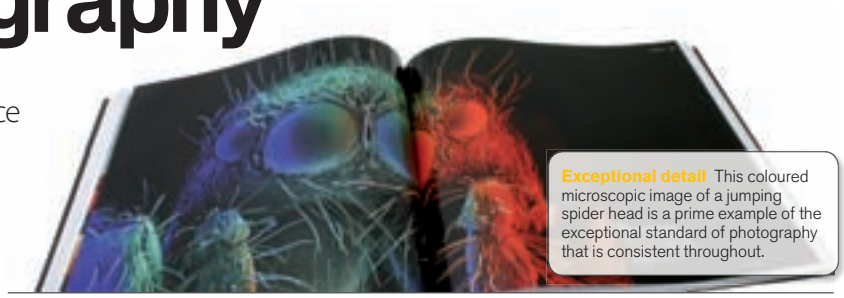
Bonus material You will also find that additional important topics are covered, such as layer masks and adjustment layers.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Extreme Photography

Be inspired by some of the wackiest examples of photographic excellence

Extreme Photography **is packed with examples of photographs of the hottest, coldest, fastest, slowest, brightest standards in the universe.** The images are taken from the most bizarre areas of photography, many of which you are probably not even aware of their existence. For example, have you heard of chlorophyll art, where photographs are developed on leaves or grass? Neither had we. The photo-microscopic work is particularly powerful, allowing you to see images of the most minuscule objects and creatures. The design of the book is also very impressive, as the most unusual photographs are given pride of place on the page. Whether you are a photographic enthusiast who loves to learn about new forms of photography or just someone who appreciates great images, *Extreme Photography* is an ideal read.



Exceptional detail This coloured microscopic image of a jumping spider head is a prime example of the exceptional standard of photography that is consistent throughout.

info

AUTHOR
Terry Hope

PRICE
£16.99

PUBLISHER
Rotovision

ISBN
2-88046-760-8

EXPERT TIPS AND TECHNIQUES

Your guide to fantastic photography

Unusual forms Works of ground-breaking photographers such as Binh Danh's chlorophyll art, will inspire you.

The world around us Double-page images enable us to appreciate the excellence of the greatest photographs.

Unusual locations If you think you have had challenging photographic situations, wait till you see the cave photography.

Minute proportions Marvel at the examples of amazing images and also the cameras used to capture them.

The Digital Darkroom

A comprehensive overview with a distinct Photoshop flavour

Although focusing on digital photography, most of *The Digital Darkroom* relates to Photoshop. There are even pages on setting up Photoshop and Photoshop Elements, and a guide to the toolbar for complete beginners. Printing, file types and recovering damaged photographs are among the list of topics covered in this jam-packed book. Collections of images illustrate the various effects that can be achieved with your photographs, such as the different possibilities using the filters.

The Digital Darkroom not only concentrates on the image, but also areas such as the addition of text and making movies from your digital stills. You'll get a complete overview of this vast topic, from the tools and equipment you need to set up your own 'digital darkroom', through to topics such as photography on the web. Much of the book also focuses on correcting photos using many of Photoshop's tools.

Being very diverse, it manages to fit an impressive number of areas of digital image editing into a reasonably priced tome. Cope and Lacey even cover all aspects of effectively outputting your images. This well-balanced book is an enjoyable read due to its nice blend of technical information and inventive and creative tasks.

info

AUTHORS
Peter Cope and Joel Lacey

PRICE
£19.99

PUBLISHER
Rotovision

ISBN
2-88046-709-8

Creative Digital Crafts

Get crafty with your digital photos and artwork

By browsing through this book you can see the extensive number of ways you can incorporate your digital artwork into creative craft ideas. Featuring projects ranging from appliqué pillows to creative roller blinds, it's ideal for those who enjoy traditional arts and crafts and want to add a digital touch to their work. You will be surprised by some of the very unusual ways to present your work that extend beyond printing onto paper or viewing your creation on screen. It's enlightening to learn about the different materials available to print onto, including adhesive fabric and shrink plastic.

Clearly presented in simple steps, this book is easy to follow. *Digital Creative Crafts* is split into four areas: decal projects, heat transfer projects, novelty paper projects and paper projects. At the beginning of the book there is a table listing all the projects and the level of computer skill and craft skill needed to complete each. The materials needed are fairly inexpensive, so as long as you have a computer and an inkjet printer you're half way to creating some beautiful creative pieces.

info

AUTHOR
Helen Bradley

PRICE
£14.95

PUBLISHER
Ilex Press

ISBN
1-904705-69-3

Exhibit

From village notice boards to mutant plants to montage effects, this issue's challenge entries have it all

The images supplied for issue seven's challenge were a mixed bag, and this is evident in the images you can see here. A lot of you warmed to the empty notice board and filled it with a variety of creations, from Neil Burley's village notices to James Whitesmith's artistic effect. Talking of artistic, check out Jamie Beer's beautiful digital painting and Cat Wood's photo composition. It's good to see how some of you have used the tutorials as well, especially the photo montage one.

So have a look through these pages and see what other readers have got up to, and then turn to page 98 to see what images await you this time. Remember: in addition to getting your images printed in the magazine, the best submission will receive a copy of the Fluid Mask plug-in. This piece of software will make light work of previously complex cutouts, and you'll speed up your workflow no end. So what are you waiting for? Get your entries in now and show us what you can do!

Get your work featured

If you'd like to share with other readers, send your work in to us and you could be featured on these pages. Just pop your images onto a CD and send to:

Exhibit, Photoshop Creative,
Imagine Publishing,
Richmond House,
33 Richmond Hill, Bournemouth,
Dorset BH2 6EQ, UK

Alas, we can't return any CDs. If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

Philip Hackett

Comp picture

"I wanted to create a strange, surreal image, so I decided to have London taken over by giant plants. I gave the sky a more dramatic effect by changing the colours and adding rays of sunlight using the gradient technique shown in issue seven."

James Beer

Triptych (top)

"I have been meaning to try a triptych composition for quite some time now. So I set out immediately with the challenge images and a brand new Wacom tablet. After assembling the initial composition from the photographs, I began overlaying colour on top of the images – resulting in a very impressionistic-looking sky. The right panel, although not continuing the picture, carries on the theme and fits in well, completing the triptych. I am very pleased with the end piece. However, typing this email is separating me from my precious graphics pen, so I will say no more!"

Neil Burley

Untitled

"I had great fun! The wall needed a bit of desaturation, and the rest was done by building up layers. A few 'crumples' and drop shadows later, and the posters were up. The restaining was done by layers above set to Overlay blend mode to allow the woodgrain underneath to come through. The engraving at the top of the board was done with text and layer styles, set to 80% opacity to allow some of the shading through."

Exhibit

Terry Kennedy

Dark Tower

"I imagined a giant tower looming in the midst of a passing storm and revealed by the sunlight peering through the dramatic sky. Hope you enjoy my submission, as much as I did creating it."

Andy McCabe

London art trip photos (above)

"This is a piece I just did for part of my art project at college. The tutorials in this magazine helped loads. I didn't think this one was too bad. I used your photo montage tutorial and then aged them."

Michael Nunn

Nunny's Bugatti

Michael is another reader who has warmed to the photo montage tutorial in issue 7, and has used the technique to build up a wonderful mixture of colour and monochrome areas and effects.

Turn to page 98 and enter this issue's Readers' Challenge

James Whitesmith

Composition

"The image is very simple, but I feel all the more striking for that. It's very rough and ready, only taking 20 minutes to create. I started with the 'red wall image' and built from there in a free, haphazard manner, playing with layer masks, styles and colour. Basically, I experimented until I was happy!"

Cat Woods

Untitled (right)

"I wanted to create a mysterious but beautiful sunset – I achieved this by pasting together the seascape and sunset images (from issue six) and darkened the whole image for a more moody portrayal. The tree branches added to the impact with a white eerie feel and also brought the whole image together."

George E Boyce

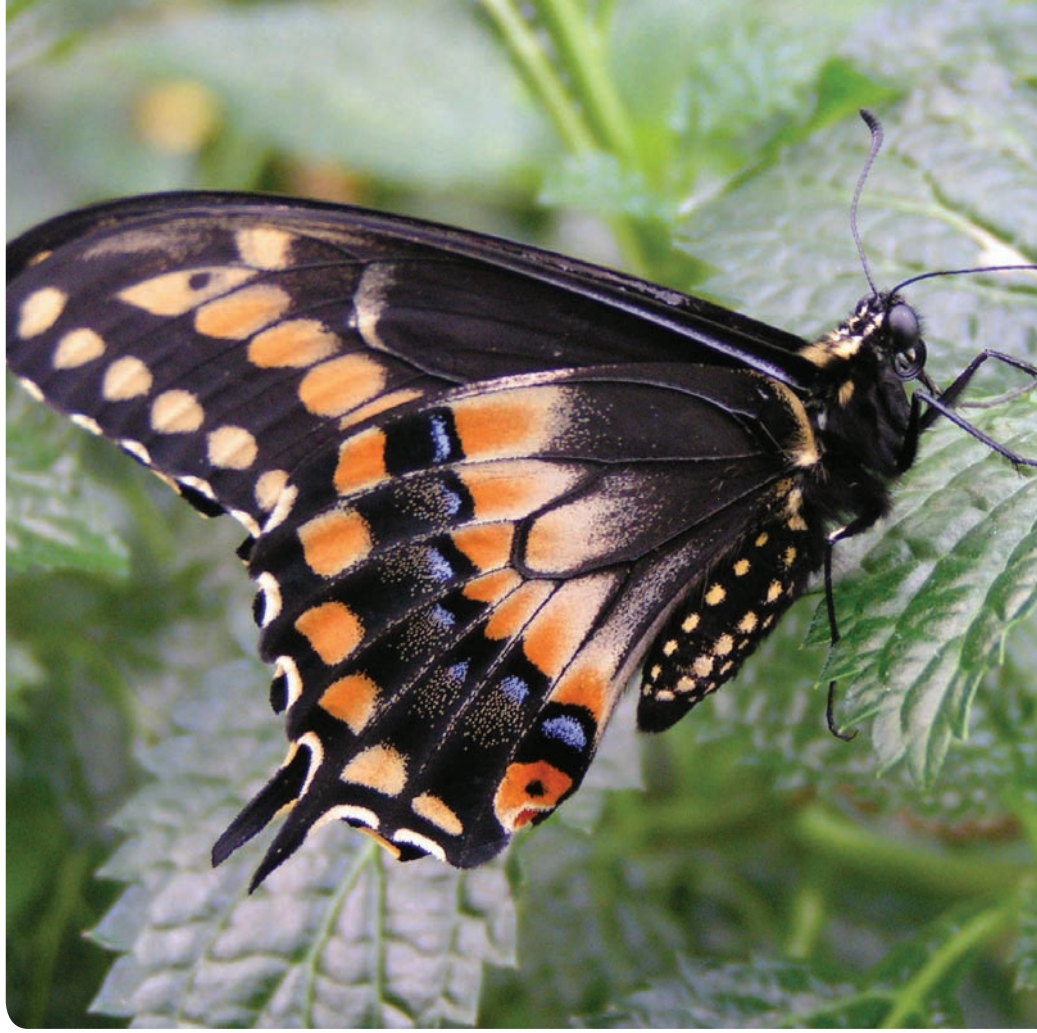
2006 Odyssey (above)

"I have a 'thing' about pictures of outer space, and when I saw the Bugatti, the wheel immediately reminded me of the space station in Kubrick's film (sad or what!!). I selected the wheel, Nelson's column and the dome from the National Gallery, and put them together with the star-field to produce this image."

Chris Lloyd

The Beginning of the End

Thanks to some clever duplication and transforming of the buildings, Chris has built up a very dramatic scene.



Enter our challenge and see your work in the magazine!

HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EQ

Readers' Challenge

Here's another collection of images to sink your teeth into…

We're here once again to test your Photoshop wizardry and see what kind of creative concoctions you can make from these humble images.

As ever, we've given you some pretty dull options, so it's up to you to put Photoshop into high gear and turn them into something spectacular. You could use the textures to experiment with blending modes and create a photo composition after following the tutorial on page 50 – or maybe you fancy putting together a rough composition to apply the Art History brush to (see page 28). The photo of the rose already has a few water droplets, but why not add even more using the techniques learnt on page 58? Or perhaps you fancy putting some retouching skills into practice… it's up to you what you do with the images.

Don't forget that the winner will receive a copy of the excellent Fluid Mask plug-in, which will make light work of even the most nightmarish cutout.

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS

Digital oil paintings

With Photoshop to hand, you can transform any photo into a glorious piece of artwork. This issue we show how to add depth and richness to a photo by giving it the look of a traditional oil painting. Turn to page 28 now…